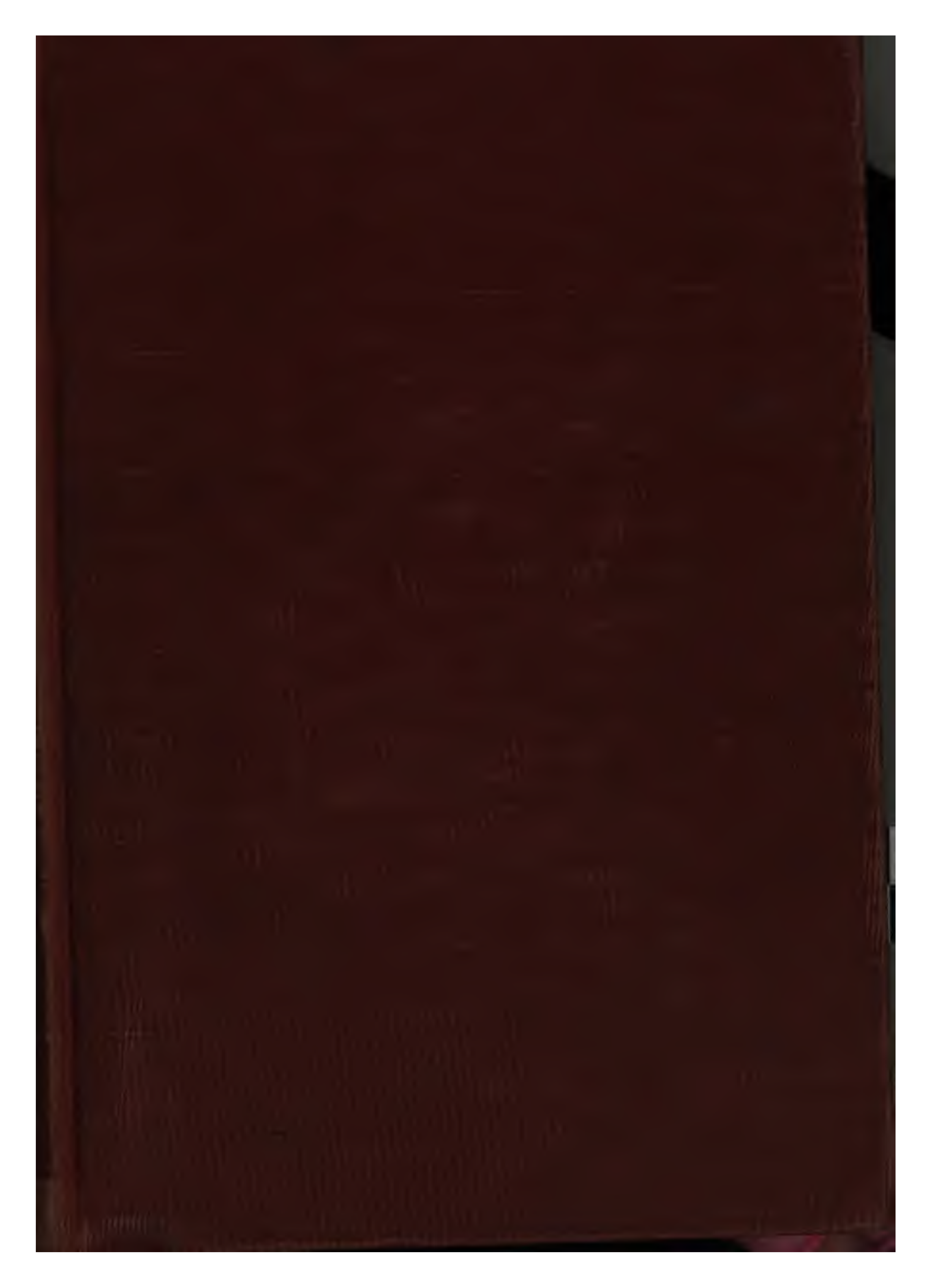



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THE ARDEN SHAKESPEARE
GENERAL EDITOR: W. J. CRAIG

THE TRAGEDY OF OTHELLO

THE WORKS

OF

SHAKESPEARE

THE TRAGEDY OF OTHELLO

EDITED BY

H. C. HART



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INTRODUCTION

THE best text we have of *Othello* is that of the Folio of 1623. On this text the following edition is mainly founded; and it is that of the Globe, Cambridge, and other modern and reliable versions.

We have to consider the following editions of the play. The first appearance in print was in Quarto, of the date 1622, with the following title:—

THE Tragedy of Othello, The Moore of Venice. *As it hath beene diuerse times acted at the* Globe, and at the Black Friers, by *his Maiesties Seruants. Written by* William Shakespeare. LONDON, Printed by *N. O.* for *Thomas Walkley*, and are to be sold at his shop, at the Eagle and Child, in Brittans Burffe. 1622.[1]

This is the first Quarto, Q 1.

The next appearance of *Othello* was in the well-known first Folio, F 1, November 1623.

In 1630 Richard Hawkins issued a second Quarto of *Othello*, with the same title-page, differing only in the vignette, the date, and the words "Printed by A. M. for *Richard Hawkins*, and are to be sold at his shoppe in Chancery Lane, neere Sergeants Inne."

[1] There is a vignette of clasped hands grasping a caduceus, flanked by cornucopiæ, and surmounted by a Pegasus, which does duty again on the title of *Lear*, Quarto 1. It appears to be the device of Nicholas Okes.

This is the second Quarto, Q 2.

In 1655 another Quarto (Q 3) was "Printed for *William Leak* at the *Crown* in *Fleet Street* between the two Temple Gates." And in 1681, a Player's Quarto appeared, reprinted in 1687 and 1695.

The second, third, and fourth Folios were printed in 1632, 1663, and 1685.

We may dismiss the texts of the Quartos after the second, except as curiosities; and practically speaking the four Folios may be regarded as one text. The third Quarto is a worthless reprint of the second.

The first Quarto appears to have been printed from an independent MS., which had been an early acting copy. This circumstance is rendered probable by the fact that it contains many oaths, expletives, and adjurations which are either omitted altogether, or much modified in all the later editions. These alterations were probably made in accordance with the "Act against Swearing" (1606); and would tend to prove that the first Quarto was printed from a copy of a date prior to 1605 or 1606. Further mention of this evidence will be found in the notes at I. i. 4.

In the interval between the printing of the first and second Quartos the Folio appeared, for which Shakespeare's friends and fellow-actors John Heming and Henry Condell were responsible. The title-page states that the plays therein are printed "according to the true originall copies"; and there is a similar statement in their Dedication.

We are to believe, then, that the play as printed in the Folio came from Shakespeare's authorised version, a transcript belonging to the theatre; and unless the Quarto can establish a prior claim, the Folio must be accepted as the

primary text of *Othello*. This latter was the form in which we may assume that it was known to and authenticated by Shakespeare himself. Of the Quarto we have no history except that contained in the title-page, and the following preliminary remarks by the publisher:—

"THE STATIONER TO THE READER.

"*To set forth a booke without an Epistle, were like to the old Englishe prouerbe,* A blew coat without a badge,[1] *and the Author being dead, I thought it good to take that piece of worke upon mee. To commend it, I will not, for that which is good, I hope euery man will commend, without intreaty: and I am the bolder, because the Author's name is sufficient to vent his worke. Thus leauing euery one to the liberty of iudge-ment: I haue ventered to print this Play, and leaue it to the generall censure.—Yours,*

"THOMAS WALKLEY."

From the study of the texts referred to, we learn the following facts:—

(1) The second Quarto is a great improvement upon Q 1;

(2) The Folio is better than either; and

(3) The reason the second Quarto has improved in so many respects upon the first, is from the assistance obtained from the text of the intervening Folio.

[1] Compare N. Breton, *Wits Trenchmore*, 1597: "Olde ling without mustard is like a blew coate without a cognisaunce." They were left off soon after the accession of James. "Since Blew Coats were left off, the kissing of the hand is the servingman's badge, you shall know him by't" (Sharpham, *The Fleire*, Act II., 1607). The badge or cognisance was the master's arms in silver fastened to the left arm.

This is a peculiarity with regard to *Othello*. As a rule, the text of the plays in the Folio has been taken from the Quarto, where one previously existed. The texts in the case of *Othello* must have been from independent MSS., as indeed might have been almost expected from their nearly simultaneous appearance. Why the Quarto appeared at all may be a question, but the obvious answer is that Walkley knew of the intended publication of the Folio, and, being the possessor of an *Othello* MS., snatched the opportunity of putting a little money in his purse.

The superiority of the Folio is easily proved. In the first place, it contains about 160 lines, undoubtedly genuine, omitted in the first Quarto. In most cases these omissions are set right by the second Quarto. Again, there are very many errors or misprints in the first Quarto which are correctly rendered by the Folio. There are, indeed, a certain number of important exceptions, where the readings of the 1622 Quarto are better than the Folio. These are, usually, common to the second Quarto, with the exception of a few readings, as Mr. Evans points out in his valuable Introduction to the reprint. Examples may be found at the words in the present text "*toged* consuls," I. i. 25; "officers of *night*," I. i. 183; "*list* to sleepe," II. i. 104; "*againe* to inflame it," II. i. 230; "*supervisor*," III. iii. 395; "*good faith*," IV. iii. 23. To refer to the numerous passages where the Folio gives the correct reading, would be merely to anticipate the collation set forth in the following pages. For this collation I am considerably indebted to the Cambridge Shakespeare and to Furness' Variorum edition of this play. I have, however, gone through the whole carefully with regard to the three principal texts, and made

constant use of several of the more important later editions. I had, indeed, extended the collation altogether beyond the prescribed limits, that is to say beyond what is here produced; but the condensation was simple, and the labour expended was all to the good for an intimate knowledge of the text.

The question arises, How came these omissions to be made in the first Quarto? Or, on the other hand, were the 160 odd lines subsequent additions to the original text? To arrive at any guess consonant with probability we must consider the more important omissions. In the first place, it is generally held that Shakespeare did not revise his work, and it is therefore more unlikely that the passages are additions due to afterthoughts, or improvements, than that they are either excisions or careless omissions in the first Quarto. Internal evidence connected with the date argument is of no weight here, since all we know of the date of the MS. of the first Quarto is its publication; and that its original version probably was prior to 1605 or 1606, but whatever treatment the MS. received in the way of alterations from that time to 1622 may belong to any portion of that period.

In many cases the omitted lines or passages are clearly due to carelessness. This applies especially to dropt words or short paragraphs, sometimes to the palpable injury of the sense or of the metre. But in other cases the difference seems to arise from a set purpose; either of addition to the one text or omission from the other. Take, for example, to refer to the last Act first, the lines from "My mistress here lies murdered in her bed," V. ii. 183–191. These must have been cut out merely to shorten the play. They

are of great importance with regard to Emilia's demeanour. And it is hardly possible to imagine their being additions. The same remark applies, only not quite so forcibly, to the preceding lines 149–152, in the "iteration" passage; and to several others. On the other hand, it is hard to conceive any reason, even that gross one of abridgment, which would induce any hand to omit purposely such a passage as the lines beginning "Be not afraid, though you do see me weapon'd," V. ii. 264–270; and these lines are *not* incapable of being subsequent additions. Nor are they capable of being by any hand but Shakespeare's. This applies to the beautiful protest of Desdemona beginning "Here I kneel," IV. ii. 152–165, with equal force; and to the magnificent passage beginning "Never, Iago. Like to the Pontic sea," III. iii. 454–461. There never could have been an Indian base enough to throw such pearls away intentionally; and their accidental omission seems equally unlikely. It is a simple solution to imagine such passages as being possibly later insertions; and if this can be the case, possibly it may assist us with regard to one or two passages, such as the "new heraldry" metaphor (III. iv. 47), suggestive of a later date.

The text of *Othello*, as given to us by the Folio, is, on the whole, an excellent text. There is no reason to assert in any place that the reading is either certainly corrupt, or undoubtedly spurious, as there is in many of Shakespeare's other plays. There are assuredly several passages which are of exceeding difficulty, and where we can be by no means satisfied that we have arrived at the author's meaning, or in some cases at any certain sense at all. This may be because we have still to learn the force of language used

at that time in a growing state—words whose budding meaning it is almost impossible to be certain of. They may have rendered an obvious sense to Shakespeare, and even if he did on any occasion revise his work, it does not seem to have ever occurred to him to illuminate passages to us obscure—since to the writer no doubt they presented no such obscurity. This observation is made only with reference to the abstruse passages in the present play.

There are a few places where certain commentators would appear to vote for excision of a few lines. Some of these (they are duly noticed in the notes) are of a revolting nature, but I do not agree in the freely expressed opinion of these editors that they are not by Shakespeare. Such an assertion is entirely unwarrantable. Reference may be made to v. i. 33–36; v. ii. 313 *et seq.* In the scene between Desdemona and Iago (II. i.), an inferior hand seems to me possibly to have lent unwelcome assistance, but this is the merest conjecture, and based partly on parallels referred to in the notes, which may be accepted by others in an opposite direction.

The later Folios, and in a minor degree the later Quartos, are useful when the premier editions afford misprints. They often lend us assistance in orthography, or in grammatical constructions; but in bare punctuation they usually make confusion worse confounded. But it is in the gradual modernisation of archaic spelling and certain idiomatic forms of speech that the later Folios are of most interest. Here they occasionally confirm expressions to which some doubt attached. For this reason I have in many cases preserved their collation in my notes. This is not the place

to deal fully with these topics, which have received ample consideration in the preliminary matter to the various reprints of the early texts, and which develop themselves in collation.

In this edition the text is practically that of the Globe, keeping the Folio reading rigidly paramount where there was left an open question. A very few deviations will be found, chiefly in punctuation marks and in division of lines, where it appeared to me desirable; sometimes leaning towards the Cambridge Shakespeare reading, sometimes towards that of my friend Mr. Craig, the editor of the Oxford Shakespeare.

One or two departures in this text are of sufficient importance to be mentioned here. At II. iii. 328, I read "the *devotement* of her parts and graces," not *denotement*, and herein I am justified by the elder texts. There has been an error here in the collation which I hope I have set right.

At III. iii. 124 I read "close dilations," following the Folios; while at the stumbling-block "in me defunct" (I. iii. 265) the Folio reading "my" is necessary to the sense I give the words.

At IV. ii. 65 I read "I here" with the elder texts, not "Ay, there," of modern editions. My chief reason for doing so is that I believe the words "thou young and rose-lipp'd cherubin" *must* be addressed to Desdemona.

A couple of other alterations have been suggested, but not made; at the beginning of Act III. (line 20) "ye 'll away," *i.e.* "ye *must* away," may be a preferable suggestion to those hitherto advanced. At present the passage

seems to be incorrect.[1] One or two other mild proposed invasions had better perhaps be left to slumber in my notes. I had intended to place in the Introduction a short summary of what appeared the more interesting of my notes and explanatory illustrations, but I found they were too numerous, and would waste so much space. Possibly, too, they will be more mercifully dealt with in quiet places.

The date of the appearance of *Othello* has been a matter of much controversy. It is finally placed at 1604, upon an almost unsupported statement of Malone, whose accuracy and veracity in such matters are deemed unimpeachable. Other circumstances tend to confirm this date, while there have not been wanting critics with evidence in favour of a date as late as 1611.

The following are Malone's statements. I quote from Evans's Introduction to Quarto 1. In a note to Dryden's *Grounds of Criticism*, edition 1800, p. 258, Malone says: "I formerly thought that *Othello* was one of our great dramatick poet's latest compositions, *but I now know from indisputable evidence* that this was not the case." Mr. Evans refers here to *Athenæum*, July 18, 1885, p. 90. Again, in Boswell's *Malone*, ii. p. 404, the words occur, due to Malone: "We *know* it [*Othello*] was acted in 1604, and I have therefore placed it in that year."

Whence, then, did Malone obtain this knowledge?

[1] With regard to this crux another suggestion occurs to me. Cassio has already ordered one tune, "Good morrow" by name. Can the words "for I'll away" refer to another? This punning reference to the catchword of a tune was in constant use. The popular ballad of this period "Christmas's Lamentation" had for its refrain "I'll away, I'll away, I'll away, for here's no stay." The ballad is in Chappell, and in Collier's *Roxborough Ballads*.

Unfortunately here two things occurred which place us at a loss for the full reply to this enquiry. The one was Malone's death before he completed his second edition of his *Shakespeare*; the other was the "wicked and senseless forgery" which tampered with a MS. in the Record Office, entitled "The Accompte of the Office of the Reuelles of this whole Yeres charge, in anno 1604 untell the last of October 1605." The entry in that MS., which is believed to be a forgery, is copied into Halliwell-Phillip's *Outlines of the Life of Shakespeare*. It was exposed by Sir Thomas Hardy. It runs as follows:—

	Ano 1605.	
The Plaiers By the kings Matis plaiers	Hallamas Day being the first of November A play in the Banketinge house at Whithall called the Moor of Venis.	The Poete wch mayd the plaies Shaxberd.

"Shaxberd" in the original is placed opposite *Mesur. for Mesur.* See "[BOOK XII.] THE REUELLES BOOKE," Cunningham's Extracts, Shakespeare Society, 1842, p. 203. Now, although this entry is a forgery, inserted into a genuine book, whereof several leaves are spurious, it is believed that the statements are correct. It appears that Malone, in the year 1791, obtained permission from Sir William Musgrave, the First Commissioner of the Board of Audit, to make an examination of the ancient manuscripts in his office, and that he availed himself of the opportunity. This is proved by a reference to his Variorum Shakespeare, iii. 361, 363. And among the papers found in the portion of his library which the Bodleian obtained, is a leaf which is not in his handwriting, and which gives no clue to its origin, but which contains the following:—

"1604 and 1605.—Edd. Tylney.—Hallamas—in the Banquetting hos. at Whitehall the Moor of Venis—perfd. by the K.'s players."

This entry is believed to be a portion of the original material from which the forger drew for his entries. Malone perhaps obtained the extract from Sir W. Musgrave, and afterwards verified it. At anyrate it may be taken for granted it is the information upon which Malone made his statement "we know *Othello* was acted in 1604." The question is discussed in Halliwell-Phillip's *Outlines* at length.

There was another forgery relating to the date of *Othello*. In 1836 Collier (*New Particulars*, p. 58) disputed Malone's date, and announced his discovery that *Othello* was written in 1602. He asserted this upon the strength of Accounts preserved at Bridgewater House relating to the expenses of entertaining Queen Elizabeth at Harefield in that year. The whole most interesting subject is fully detailed in Furness' invaluable Variorum edition of *Othello* (pp. 346 *et seq.*). Staunton was the first to reject the evidence formally. He says: "The suspicion long entertained that the Shakespearian documents in that [Bridgewater] collection are modern fabrications having now deepened almost into certainty, the extract in question is of no historical value." This wretched group of forgeries has been fully exposed by Ingleby in his *Complete View of the Shakspere Controversy*, pp. 261–265.

These mysteries and occurrences with regard to the first appearance of *Othello* seem to have arisen partly out of an undoubted peculiarity in the first printed edition of the play. In 1622 there were nineteen of Shakespeare's

plays unprinted, and known only upon the stage. *Troilus and Cressida* and *Pericles* were published in 1609. Why, then, after a lapse of thirteen or fourteen years, was *Othello* selected for publication, and all the others passed by? And this, too, on the eve of the appearance of the Folio. These are questions asked by Grant White when endeavouring to establish a late date for the play. I presume it was the mere coincidence of Thomas Walkley owning a MS., and the high popularity of *Othello*. But whatever be the cause, it is an accident which gave rise to much opportunity for diversifying the text at the time, establishing as it did the two parallels of Quarto and Folio texts on different lines; and to much fabrication of dates, as we see, hereafter.

The argument in favour of a late date is based upon the "new heraldry" passage (III. iv. 46, 47), and was advanced by Warburton. See note to passage. The new heraldry supposed to be referred to here was the order of baronets created in 1611, and granted the "bloody hand of Ulster" for their arms in 1612. Malone at first believed in this, but rejected the date on account of the proof he obtained subsequently of the 1604 date. He refers also to a passage (quoted in my note) from Sir William Cornwallis, which cannot refer to the baronetcy creation, and is very similar to Shakespeare's words; but it does not contain the gist of the allusion "new heraldry." Any other evidence of a later date is unimportant. The above passage, I am inclined to believe, is an insertion of a later date, and does bear the reference attributed to it. But I am not in the least confident about it. In my note I adduce earlier parallels for the "hands and hearts" antithesis, which appears to have been a form of speech built upon a saying

of Burleigh to Queen Elizabeth. It occurs in both Greene and Peel. But to my mind it is the words "new heraldry" that have to be dealt with. "Insertions" are extremely obnoxious things to support or admit, and it would be much preferable to reject the idea entirely. But why "new"? The instances I quote prove that the sentiment was in vogue about 1590, or earlier; but these words seem to relate to an added meaning which has to be explained.

It will be seen that there is nothing reliable in support of the 1602 date of performance. Nevertheless that may well be correct, and may yet be established. It seems to be a likely date for the composition of the play, since several thoughts in *Othello* appear to be taken from Holland's translation of Pliny's *Natural History*, which appeared in 1601. Malone mentioned this with regard to the Pontick sea allusion in III. iii. 455; and a further illustration from Pliny, which I quote, will strengthen the parallel. But there are other passages which point quite as plainly to this source, and, taking them as a total, their evidence seems to me irrefutable. I refer to parallels in the notes of this edition quoted at *Anthropophagi, and men whose heads*, etc., I. iii. 144; at *ta'en out*, III. iii. 297; at *eclipse of sun and moon*, V. ii. 98, 99; at *chrysolite*, V. ii. 143; at *Drop tears as fast as the Arabian trees Their medicinal gum*, V. ii. 348, 349; and in several other passages. I have met no better parallels to any of these passages in any writer of an earlier date than *Othello*, and to most of them none at all. Critics may reject this one or that one, but as a general rule they may not be gainsaid. Indeed outside Plutarch's (North's edition) *Lives*, it would be difficult to produce an author so definitely honoured by

Shakespeare's recognition as Philemon Holland in this play.

Judged by metrical tests, *Othello* belongs to this period of the dramatist's writings. An excellent analysis of these will be found in Macmillan's Introduction to his edition of this play, based upon Fleay's calculations (New Sh. Soc., 1874), and resolved into percentages. Macmillan gives a wholesome caveat against "The Metrical Test pressed too far." In the percentage of double-endings in blank verse *Othello* is credited with 24.2; *Macbeth*, 24.5; and *Hamlet*, 24. This agrees closely with the assigned date. This test is perhaps the only one worth the labour which has been expended upon them, as affording anything like reliable evidence. The test of the sense of the line continued into the next has yielded assistance. The proportion of these also grows greater in Shakespeare's later plays. By this test Fleay arrived at the date 1605 for *Othello*. This is a subject upon which such different opinions are entertained, that it is better to refer the reader to the *Discussion* on it in the Transactions of the New Sh. Soc. above referred to.

I have already mentioned an important testimony with regard to the date, that of the omission of many oaths in editions printed presumably from MSS. of a later date than that from which the first Quarto was printed which contains these expressions. Their admission and subsequent omission must be attributed to the Act passed to restrain the Abuses of Players in 1605–1606.

With regard to the historical period in which the action of the play is placed, Reed says: "Selymus the Second formed his design against Cyprus in 1569, and

took it in 1571. This was the only attempt the Turks ever made upon that island after it came into the hands of the Venetians (which was in the year 1473), wherefore the time must fall in with some part of that interval. We learn from the play that there was a junction of the Turkish fleet at Rhodes, in order for the invasion of Cyprus, that it first came sailing to Cyprus, then went to Rhodes, there met another squadron, and then resumed its way to Cyprus. These are real historical facts which happened when Mustapha, Selymus's general, attacked Cyprus in May 1570, which therefore is the true period of this performance. See Knolles's *History of the Turks*, pp. 838, 846, 867." Knolles tells us that "Neere unto the haven [Famagusta] standeth an old castle, with four towers after the ancient manner of building" (Malone). This is the castle of the play.

I have let Reed's note remain. But it does not release the passage at I. iii. 20–30 from an historical inconsistency, if we accept Reed's explanation. Malone pointed out that Rhodes had been taken by the Turks in the famous siege of 1522. For a full account of the fall of Rhodes in 1522, and of Cyprus in 1572, see Hakluyt, vol. ii. (1599). At p. 182 (reprint 1809) of "The losse of Rhodes" is a passage showing that demonstrations against Rhodes had become a byword amongst the Turks, in connection with an attack upon Cyprus, *before the loss of either*, "for the spies . . . brought tidings to the castle of St. Peter and to Rhodes, of all that was sayd and done in Turkie. Neverthelesse, the sayd lord gaue no great credence to all that was brought and told, because that many yeeres before, the predecessors of the great Turke had made great armies:

and alway it was sayd that they went to Rhodes, the which came to none effect. *And it was holden for a mocke and a by-word in many places, that the Turke would goe to besiege Rhodes.* And for this reason doubt was had of this last armie, and some thought that it should have gone into Cyprus or to Cataro, a land of the lordship of Venice."

The above passage appears to weaken Reed's historical facts, or at least the force of them, and I am inclined to regard them as mere coincidences with the action of the play. We seem to be bound to take a period for the story prior to the fall of Rhodes, one of those periods "many yeeres before" mentioned by the "Reuerend Lord Thomas Dockwra," Prior of Jerusalem, in the year 1524, the author of the above account.

The story of *Othello* is taken from *The Hecatomithii* of Giraldi Cinthio, where it forms the seventh of the Third Decade. It was originally published at Monteregale, in Sicily, in 1565, and frequently reprinted in Italy, but not translated to English till 1795 by W. Parr. Farmer says he saw an unfaithful translation by Gabriel Chappuys, Paris, 1584, which has been reprinted by Victor Hugo. A Spanish edition appeared in 1590 (*Ency. Brit.*).

The tale is a poor one, and although supplying Shakespeare with the outlines of his plot, he departs widely from the original. None of the characters in it are named, except *Disdemona*, a virtuous lady of marvellous beauty (*una virtuosa Donna, di maravigliosa bellezza*).

The original story in full, with Parr's translation, is given in the Shakespeare Library. Furness gives it with a translation by J. E. Taylor, 1855.

The tale in Cinthio, though belonging to the period in

which the Venetians occupied Cyprus (1473–1572), makes no reference to the Turkish attack. The following is a condensed version.

There lived at Venice a valiant Moor (*un Moro molto valoroso*), who was held in great esteem for his services and his military talent by the republic. A virtuous lady of marvellous beauty, named Desdemona, fell in love with him, moved thereto by his valour, not by feminine passion (*appetito donnesco*). The Moor returned her love, and in spite of her parents' opposition, who wished her to take another husband, she married him, and they lived in the greatest happiness. It occurred that the Venetian signiors (*i Signori Venetiani*) resolved to appoint the Moor to the command of Cyprus, a great honour, which, however, to his wife's grief and surprise, he seemed to be troubled at. On questioning him he told her that his enjoyment of the rank conferred upon him was rendered insupportable by the reflection that he should be separated from her, never doubting that Desdemona would be loath to undertake the risks and fatigues of the journey. Upon this she rallied him for distressing himself, saying that where he went she would go with him, were it through fire instead of water, so entirely was she devoted to him; and she bade him prepare for her voyage with all the dignity suitable to the occasion. Overjoyed at this, the Moor made the arrangements, and embarked with his wife and his troops on board ship, arriving at Cyprus with a perfectly tranquil sea. Amongst his troops he had an ensign (*un Alfiero*), a man of extreme personal attractions, but utterly depraved. The Moor's simplicity was quite imposed on by this man, to whom he was much attached.

The ensign took also his wife, a handsome and honest woman (*la quale era bella, et honesta giovane*), who was greatly beloved by Desdemona. There was also a captain (*un Capo di squadra*), who was very dear to the Moor, and to whom Desdemona was very kind, knowing her husband's regard for him.

Now this wicked ensign became desperately enamoured of Desdemona, but he soon perceived his secret suit was useless, and he dared not avow it openly. He persuaded himself this was because she loved the captain, and he determined to get rid of him. Moreover, his love for her became the bitterest hate, and he resolved to destroy her husband's love for her. He thought over many plans, all detestable; but a chance soon arrived. The captain got into disgrace for a brawl, and was degraded from his rank. Desdemona was very sorry for him, and importuned the Moor to restore him, so that he told the wicked ensign he feared he must restore the captain. The ensign seized the chance, and insinuated that his wife had good reason to be kind to him, and, by poisoning the Moor's mind, succeeded in causing him to quarrel with his wife when she again interceded on behalf of the cashiered officer. He again consulted the ensign, in great trouble, and the latter told him more plainly than before, and after feigning great reluctance, and that he must in duty tell, and so forth, that her chief pleasure was with the captain, since she had taken an aversion to her husband's blackness (*è venuta anoia questa vostra nerezza*).

Then the Moor, although believing him, threatened him furiously for this slander, and told him it would be better for him to be born without a tongue, unless he made

him an eye-witness of what he told him. And the ensign said he looked for that reward for his faithful offices (*amorevole ufficio*), that he was sorry he spoke, and that the captain himself had boasted of his happiness.

The ensign now, knowing Desdemona's chastity, saw how difficult it would be to satisfy the Moor, while the latter waited in misery for the proof he was promised. He determined at last to steal a certain handkerchief (*pannicello di naso*) the Moor had given her. It was most skilfully worked in the Moorish fashion (*lavorato alla moresca sottillissamente*), and equally precious to both of them. With this he proposed to lay a snare, and while Desdemona was playing one day with his little daughter (a child of three) in his house, to whom she was devoted, he stole it from her girdle so cleverly, for she carried it with her, that she never missed it. When she did miss it a few days later she was much alarmed. Meanwhile the crafty scoundrel stole into the captain's bedroom, and left the handkerchief at the head of his bed, where he found it the next morning. Not able to imagine how it got there, and knowing it was Desdemona's, he thought it best to give it to her, and as soon as the Moor left his house he went to the back door and knocked. Fate helped the ensign, for at that instant the Moor returned, and, hearing the knock, he called out in a rage, "Who knocks?" The captain fled without answering, and the Moor asked Desdemona, who said she did not know, which put the Moor into a fury he restrained with difficulty. He told the ensign what had occurred, who was greatly elated at this lucky accident. He told the Moor that, if he concealed himself, he would so place him that he would hear and see him in conversation with the

captain while he asked him all about this affair, as the Moor requested. This was arranged, and the Moor was deceived by the various movements the ensign made with his head and his hands, and by his laughter, though he and the captain were talking of every other thing rather than his wife. As soon as they parted, the ensign, with great reluctance, said the captain told him he visited his wife whenever the Moor was away, and that, the last time, she presented him with the handkerchief he had given her at their marriage. When the Moor found that Desdemona could not produce the handkerchief, he no longer doubted her guilt, and only considered how he could put both his wife and the captain to death without incurring the blame. He became very morose and strange to his wife, to her great distress, nor would he satisfy her, though she questioned him again and again. She even questioned the ensign's wife, weeping bitterly the while, and knowing the ensign was in her husband's confidence. She said she feared she would be a warning to Italian ladies not to marry against their parents' wishes, and not to marry those whom Nature and Heaven and manner of life estranged from them. But the ensign's wife would tell her nothing, although she knew the whole truth. Her husband had indeed attempted to make use of her to kill Desdemona, but she would not consent. Fearing her husband, she would not disclose a single thing (*il tutto sapeva . . . temendo del Marito, non ardiva di dirle cosa alcuna*). She merely warned her to be careful not to make her husband suspicious.

The Moor now wanted finally to see the handkerchief in the possession of the captain. It so happened the latter

had a wife at home who worked beautifully in embroidery, and who on seeing the handkerchief determined to work one like it before it was returned. As she did so at her window the ensign points her out to the Moor, who was quite convinced now that his most chaste wife was an adulteress.

The Moor promising a large reward (for the captain was a brave and skilful man) persuaded the ensign to undertake to kill them both. He waylaid the captain on his way to visit a courtesan one dark night, and cut off his right leg with a blow of his sword. However, the captain kept on his defence, and raising the cry of "Murder," some soldiers came up, upon which the ensign fled, but returned again with the crowd attracted by the noise. He pretended to sympathise with the captain as though he had been a brother, believing he would die.

On the following morning the kind-hearted Desdemona was greatly grieved to hear of this occurrence, which inflamed the Moor so much that he consulted with the ensign how she was to be killed forthwith. After revolving many plans, they agreed to the ensign's, which was to beat her to death with a stocking full of sand, so that the body would show no violence. They were then to pull down a portion of the ceiling (which was old), and say it had killed her. For this purpose the ensign was concealed in a closet opening into the chamber. On his making a noise there Desdemona rose, at her husband's bidding, to see what it was, whereupon the ensign struck her to the ground. And the Moor, instead of responding to her call for help, reviled her as the wickedest of women, who had met with her just reward for placing horns upon

her husband's head (*corna in capo*). Another blow given by the ensign completed the murder. They then laid her on the bed, and, wounding her on the head, pulled down part of the ceiling, calling aloud for help, and that the house was falling. Great was the grief of the neighbours when they found Desdemona lying dead beneath a rafter.

Subsequently the Moor became almost mad with grief, searching about the house for Desdemona. Then he conceived the greatest hatred for the ensign, who was the cause of her loss, and longed to kill him, fearing only the laws of Venice. But by degrading him from his rank, there arose such hatred between them that the ensign determined to injure the Moor. He sought out the captain, who still lived, and inflamed him to have revenge, stating that it was the Moor who had sought to kill him on account of jealousy; and for that he had murdered her, saying the roof fell in. Upon this the captain accused the Moor to the State on both charges, and called the ensign to witness, who supported him, declaring the Moor had told him everything. When the Venetian Signioria heard of these crimes committed by a barbarian (*usata dal Barbaro*) they caused him to be brought pinioned from Cyprus to Venice; but no torture, of which they tried many sorts, would make him confess. He therefore escaped death, but was sentenced to banishment, in which he was eventually killed by his wife's relations. The ensign, continuing in his villanies, died a miserable death in prison from internal injuries received while being tortured in connection with some further crimes. Thus was divine vengeance executed upon the murderers of the innocent Desdemona; and these

events were related in full by the ensign's wife, after his death, for she was privy to them all. [With reference to the Moor's blackness (*nerezza*), see note at "sooty bosom," I. ii. 70.]

To some readers it will seem likely that Shakespeare had some other or fuller version of the story than the above as his material. The absence of any of his names except Desdemona is an argument in support of this. One or two positive pieces of evidence, such as Cassio's commercial pursuits (I. i.) and the names "Sagittary" and "Marcus Luccicos" (I. iii.), denoting some important personage connected with the historical events, together with the general trend of the latter, suggest a foundation unknown to us.

But the play on the whole, if we except the start and the conclusion, agrees in much detail with the story. It is unnecessary to call attention to the obvious discrepancies. It may seem a matter of surprise that two highly dramatic incidents were not made use of. I refer to the purloining of the handkerchief by the little girl's unintentional assistance; and to the effective scene where the ensign leads the Moor past the captain's window to enable him to see the wife of the latter working at the "taking out" of the Moorish embroidery. The rest of the story is a bare narration of facts of no power whatever. All the characterisation and delineation of intense passion; all the subtle analysis of motives, and portrayal of human nature at its very best and at its very worst, belong to the master hand.

We have seen that the name Desdemona is the only one which Shakespeare takes from Cinthio's tale. This name is probably derived from *Δυσδαίμων*, that is, the "unfortunate."

The name Othello is found, Steevens says, in Reynolds's *God's Revenge against Adultery*, where the name *Iago* also occurs. Both the names occur likewise in the *History of Euordanus*, 1605. But both these works are of later date than *Othello*.

Iago is the Italian Jacob (or James), which means the supplanter, another form of *Iachimo*, whose disposition in *Cymbeline* is in some respects a mild reflex of Iago's. Bardsley says: "It would almost seem as if Shakespeare had had the original meaning of Jacob in his mind when he took its Italian derivations for his two greatest villains,—Iago, who is regarded as a masterpiece of intellectual wickedness, and Iachimo, whose cruel stratagem is one of the stories common to the whole world, from the Highlands to Mount Etna" (*History of Christian Names*, i. p. 58).

Emilia was a familiar name since the days of Chaucer and Boccaccio's *Teseide*, when it was adopted all over Europe.

The name Iago occurs in Holinshed, Book III., ed. 1578, p. 14, as Mr. Craig has informed me: "IAgo [*sic*] or Iago . . . was made governour of Brytayne, in the next yere of the worlde, iiii. M.v.Clxx." The name *Jago* occurs as a Staffordshire name in Fuller's *Worthies*. It is not uncommon.

Iago is the name of a nonentity in Dekker's *Match Mee in London*, "an old play in 1625"; and in *Swetnam, the Woman-hater* (1620), Iago is an honourable nobleman of Sicilia.

The names of the characters in Shakespeare's plays are rarely of real importance. He made his character, and christened him as fancy suggested. In this he differed

from his greatest contemporary Ben Jonson, whose names are constantly of carefully imposed significance. The name of Cassio may be, however, of import. See notes, I. i. 19–31.

A great deal has been written concerning the duration of time necessary for the action of the play. Briefly speaking, we are confronted with "two times" which do not in the least degree harmonise. In the first place, the events of the play carry us quickly along, so that, allowing whatever we please for the journey to Cyprus, the subsequent occurrences comprise themselves into a brief space of from Saturday to Sunday. The beginning of III. iii. informs us that they all arrived in Cyprus on Saturday, if we are to take the words "to-morrow night or Tuesday morn" literally, since there has already been the morning after their arrival when (III. i.) Cassio provided the music. After that there seems little room for a gap. Othello goes at once in all probability to inquire from his wife about the handkerchief. Bianca says (IV. i.) she received it "even now." Lodovico is invited to supper that night, in the same scene, and a little later in the next scene the supper takes place, and at its close Othello accompanies Lodovico to his lodgings, after sending Desdemona to bed, returning to her forthwith. There is therefore no room for any lapse of time beyond these two days, or parts of days, from the time when Othello married Desdemona privately (he starts for Cyprus "that very night," I. iii. 279), except that which the voyage occupied, a distance of thirteen or fourteen hundred miles, and sufficient to account for the space of about a week.

On the other hand, there are numerous places in the

play where we are compelled to feel that a long time is being made use of. Of the more important cases, that which brings Lodovico to Cyprus, in order to recall Othello and substitute Cassio in his place, almost as soon as they arrived, is the most glaring; for we must imagine an interval sufficient for the Council at Venice to have heard from him, and considered over such an important matter sufficiently, ere sending to depose him. Another noticeable point (they are numerously alluded to in my notes) lies in the beginning of IV. ii. This cross-examination of Emilia implies a residence of some days, a week or two at least, in Cyprus. Roderigo's complaint of his great expenditure, and his being "every day" put off, in the same scene, forces the same feeling upon us. And a dozen other passages may easily be referred to, many of them seeming to require not only a considerable period of married life between Desdemona and Othello, but also a continued sojourn at Cyprus. These things are held by critics to be a great difficulty, to violate the laws of unity of time, and to need explanation. Professor Wilson ("Christopher North") has treated the subject exhaustively and at great length, dialoguewise, in *Blackwood's Magazine* (1850). This review is given by Furness, and a general summary of the conclusions arrived at. The theory is known as the "Two Times" theory; "the Short Time for maintaining the tension of the passion, the Long for a thousand general needs." The theory is very ingenious, but far too long to be more than barely referred to here. It afforded opportunities for a most interesting disquisition on the events of the play, and, however far it carries or fails to carry conviction, it is an oasis in the arid

waste of criticism. Furness believes in it. Daniel rejects it. Fleay offered another theory. Probably Shakespeare troubled himself little about the question. It satisfied him that he produced a work unequalled in power whether for the stage or the study. How many careful readers do actually find the time question a stumbling-block, unless they are called upon to worry over it? And to what extent does it produce any incongruity in the action? Do not the intervals, to be made use of as our fancy pleases, from Scene to Scene, and from Act to Act, smooth over and polish out of existence all these imaginary or exaggerated structural difficulties? Perhaps not always, but in this play it seems to me they do. I cannot bring myself to attach the apparently requisite importance to this department of *Othello* criticism; or to regard it indeed as much more than an intricate and highly instructive intellectual puzzle, to which there is probably no satisfactory solution. The fact seems to be that Shakespeare follows, on the one hand, the time occupied by the telling of the original story to the end, where he closes up its dilated conclusions into one grand climax, entirely his own conception. On the other hand, it is needful that these be compressed into a "more continuate time," for the purposes of action; a necessity that none had better practical dramatic knowledge to enable him to carry out than Shakespeare.

The duration of this tale does not need such great breaches of the unities, as is found in some plays, for example, in the case of the *Winter's Tale*, and these are not therefore placed prominently before us, or explained away by any of the devices adopted in such emergencies. He therefore lets the story fit itself into the time of action,

seeing that its doing so involved no material incongruity.

Othello stands in the front rank of Shakespeare's plays. With the three tragedies, *Lear*, *Hamlet, and Macbeth*, the highest pitch of greatness in dramatic art is reached, and there are not wanting eminent critics who place *Othello* at the very apex of this glorious pinnacle.

A mass of criticism and eulogy has arisen around *Othello*. Some of it is excellent, and from that down to puerility and odiousness (Rymer) we get it in varied shades. Furness's Variorum edition is here of the utmost help, enabling us to contrast the conclusions and weigh the opinions of many minds. Into these I have no intention to enter in any detail. Space alone is a sufficient deterrent. Some, of especial merit, must, however, be placed before the reader; and if this part of this Introduction seems to be of unsuitable brevity, I would call attention to the various passages in my notes, where, as the action moves onward, I have done more than enter into purely verbal criticism and explanation, but have called attention to the developments and situations; sometimes venturing to comment upon their excellences, or analyse the motives and feelings of the actors.

Dr. Johnson says of *Othello*: "The beauties of this play impress themselves so strongly upon the attention of the reader, that they can draw no aid from critical illustration. The fiery openness of Othello, magnanimous, artless and credulous, boundless in his confidence, ardent in his affection, inflexible in his resolution, and obdurate in his revenge; the cool malignity of Iago, silent in his resentment, subtle in his designs, and studious at once of his

interest and his vengeance; the soft simplicity of Desdemona, confident of merit, and conscious of innocence, her artless perseverance in her suit, and her slowness to suspect that she can be suspected, are such proofs of Shakespeare's skill in human nature as I suppose it is in vain to seek in any modern writer.

"The gradual progress which Iago makes in the Moor's conviction, and the circumstances which he employs to enflame him, are so artfully natural that, though it will not perhaps be said of him [Othello] as he says of himself, that he is 'a man not easily jealous,' yet we cannot but pity him, when at last we find him 'perplexed in the extreme' . . . the virtue of Emilia is such as we often find, worn loosely but not cast off, easy to commit small crimes, but quickened and alarmed at atrocious villanies . . . Had the scene opened in Cyprus, and the preceding incidents been occasionally related, there had been little wanting to a drama of the most exact and scrupulous regularity."

At these last words Coleridge has some remarks to make upon the "unities." He finds occasion to make exception to the "unity of action" (the other two being "place" and "time") in noteworthy language. He says it "would perhaps have been as appropriately, as well as more intelligibly, entitled the unity of interest. With this last the present question has no immediate concern; in fact, its conjunction with the former two is a mere delusion of words. It is not properly a rule, but in itself the great end, not only of the drama, but of the epic poem, the lyric ode, of all poetry."

Mrs. Jameson in her *Characteristics of Women* wrote: "The character of Hermione is addressed more to the

imagination,—that of Desdemona to the feelings. All that can render sorrow majestic is gathered round Hermione; all that can render misery heart-breaking is assembled around Desdemona . . . the injured and defenceless innocence of Desdemona so wrings the soul 'that all for pity we could die.' . . . The character of Othello is perhaps the most greatly drawn, the most heroic of any of Shakespeare's actors; but it is perhaps that one also of which his reader last acquires the intelligence. . . . Emilia in this play is a perfect portrait from common life, a masterpiece in the Flemish style; and though not necessary as a contrast, it cannot be but that the thorough vulgarity, the loose principles of this plebeian woman, united to a high degree of spirit, energetic feeling, strong sense, and low cunning, serve to place in bright relief the exquisite refinement, etc., of Desdemona."

Maginn endeavours to defend Iago. He says: "Iago had been affronted in the tenderest point. He felt that he had strong claims on the office of lieutenant. . . . When he first conceived his hatred against Othello he had no notion that it would be pushed to such dire extremity." Maginn says also: "Iago is the sole examplar of studied personal revenge in the plays." I think Maginn is Iago's sole champion.

Of all the commentators who have dealt at length with *Othello*, none gives to me such pleasure as William Hazlitt. After a few cogent and original remarks about tragedy in general, he says (I quote from Bohn's edition, 1880): "It [*Othello*] excites our sympathy to an extraordinary degree. The moral it conveys has a closer application to the concerns of human life than that of almost any other

of Shakespear[*sic*]'s plays. It comes directly home to the bosoms and passions of men. The pathos in *Lear* is indeed more dreadful and overpowering; but it is less natural, and less of everyday's occurrence. We have not the same degree of sympathy with the passions described in *Macbeth*. The interest in *Hamlet* is more remote and reflex. That of *Othello* is at once equally profound and affecting . . .

"The movement of passion in *Othello* is exceedingly different from that of *Macbeth*. In *Macbeth* there is a violent struggle between opposite feelings, between ambition and the stings of conscience, almost from first to last: in *Othello* the doubtful conflict between contrary passions, though dreadful, continues only for a short time, and the chief interest is excited by the alternate ascendency of different passions, by the entire and unforeseen change from the fondest love and the most unbounded confidence to the tortures of jealousy and the madness of hatred. . . . The nature of the Moor is noble, confiding, tender, and generous; but his blood is of the most inflammable kind. . . . It is in working his noble nature up to this extremity through rapid but gradual transitions . . . that Shakespeare has shown the mastery of his genius and of his power over the human heart. The third Act of *Othello* is his finest display, not of knowledge or passion separately, but of the two combined, of the knowledge of character with the expression of passion, of consummate art in the keeping up of appearances with the profound workings of nature, and the convulsive movements of uncontrollable agony, of the power of inflicting torture and of suffering it. . . . If anything could add to the force of our sympathy with Othello, or compas-

sion for his fate, it would be the frankness and generosity of his nature, which so little deserve it. . . . The character of Iago is one of the supererogations of Shakespeare's genius. Some persons, more nice than wise, have thought this whole character unnatural, because his villainy is *without a sufficient motive.* Shakespeare, who was as good a philosopher as he was a poet, thought otherwise. He knew that the love of power, which is another name for the love of mischief, is natural to man." The whole essay is excellent, and should be read in full. Hazlitt selects passages from the play to illustrate his expositions as he goes along.

Some critics place *Othello* first, if comparison be either desirable or possible, amongst Shakespeare's plays. *Macbeth* is regarded (or was) as the most successful as an acting play. Dowden places *Lear* as his "greatest single achievement." Craig is inclined to place *Othello* above *Lear.* Goethe has been quoted as regarding *Hamlet* as the "finest manifestation of Shakespeare's genius" (Macmillan). Coleridge considers *Othello* displays "the whole mature powers of the author's mind in admirable equilibrium." While Macaulay makes the emphatic statement that "*Othello* is, perhaps, the greatest work in the world" (*Essay on Dante*). Whatever the verdict be, nothing has ever surpassed it in tragedy. Whether we consider the many exquisite beauties of poetic diction continually recurring, the perfect skill with which the situations and incidents are contrived, or the power of the author to lead us by the hand into scenes of the most harrowing mental suffering, of the most pitifully moving sorrow, and then rack us with poignant regrets and heartfelt sympathy—none the less moving because hopeless—none the less real because fictitious,—in which-

ever of these moods we arise from a study of *Othello*, we feel that perfection has been attained. The beauty and skill are unequalled; the strain of interest has reached its utmost limit.

Why should we be made to suffer thus? Is it good for us? Yes, because the one result obviously is that, as Dowden says, "it is Iago whose whole existence has been most blind, purposeless, and miserable—a struggle against the virtuous powers of the world by which he stands convicted and condemned." Othello dies "upon a kiss." He perceives his calamitous error. He recognises Desdemona pure and loyal as she was.

To my thinking *Othello* is the most perfect play that Shakespeare wrote. The central interests are more absorbing and continuously in evidence than elsewhere. We are not asked to fritter away our sorrows on any minor griefs. Cassio's leg is nothing. A tempest hardly arouses our interest. Never for a fraction of a scene do we lose sight of the point at issue—will this thorough-paced villain succeed in his outrageous plots? We sorrow for Desdemona, and we suffer with Othello. We are horrified, while we marvel, at Iago's malignant skill; and all the while we feel that one purpose travels through the pages and will have its way, and that purpose is revenge, Iago's baseless but self-satisfying vengeance. As ambition is the keynote of Macbeth, ingratitude of Lear, intellect strained to insanity of Hamlet, so the guiding principle here is revenge. Iago is indeed an embodied vengeance. All the players are his puppets. Other villains are suspected or watched. Iago has the complete confidence of everyone from start to finish. He is always "honest

Iago" to everybody. Roderigo needs a touch of the whip now and then, but that is a device to show Iago's skill in doing it. In other plays the characters, as it were, unfold one another. Iago unfolds them all, including himself. If he had not been condescending enough to take us into his confidence, what should we know of him? Nothing. No one gets to the bottom of him except Fate, and that not till all his plans have succeeded; for his personal success, his captainship, and his suggestions of a fancy for Desdemona are mere "nifles and trifles" alongside of his revenge and his glory in the skill of it. When he has succeeded he closes his mouth. Probably he died quite happily in his tortures.

A study of Iago's soliloquies is of much interest. It is a device that Shakespeare has used more powerfully in *Othello* perhaps than elsewhere. I mean his scene-ending soliloquies (like Ford's in *Merry Wives*), which develop the plot. Iago in this respect dominates the actions as much as Prospero does (but how differently!) in *The Tempest.* Iago is not thrasonical. His purpose is not loud but deep. It is no part of his "compliment extern," and his mocking nature is as proof against emotion as it is against the stings of conscience, or as Cassio's coat was against Roderigo's sword. He joins his wits to his purpose, and the former interest him more than the latter stirs him.

Two scenes there are more or less independent of Iago. One of these, the third in the first Act, down to line 300, ought, in my opinion, to be a separate scene, letting the conversation between Iago and Roderigo form the fourth in the Act. Neither have spoken before, and the rest of the characters leave the stage. The previous part of that

scene, between Othello and the senators, is Othello's own proud and unbiassed glory of the whole play. In the bed-chamber scene, it is all Iago's handicraft; it is there,—and in the preamble to it at the end of the previous Act (a part of the same scene) where Emilia assists to undress her mistress,—it is there that Desdemona most fully occupies our undivided attention. We love her there entirely for her own sake, and know her apart from the actions and reports of others. But Iago is looking over our shoulders.

A few words with regard to *Othello* before the world of Shakespeare's time and soon afterwards, and I have done. The earliest known reference to the play is in the journal of the visit of Prince Lewis of Wirtemberg to England in 1610, written by his secretary Wurmsser, where the following entry occurs:—

"Lundi, 30 [April, 1610] S. E[minence]. Alla au Globe, lieu ordinaire ou l'on Joue les Commedies, y fut representé l'histoire du More de Venise."

In a folio MS. in Huth's library (pp. 99, 100) there is an elegy printed by Collier, *Annals of the Stage*, i. 430, and verified by Ingleby and Furnivall. This elegy is entitled, "A funerall elegie on ye Death of the famous Actor Richard Burbedg, who dyed on Saturday in Lent the 13 March, 1618." It contains these lines: "hee's gone & wth him what A world are dead, which he reuiu'd to be reuiued soe, no more young Hamlett, ould Heironymoe, Kind Leer, the Greued Moore, and more beside, that liu'd in him."

There are not many more references earlier than the revival of the theatres after the Civil War times. These references are tabulated at the end of Furnivall's Supplement to Ingleby's *Centurie of Prayse* (New Sh. Soc.). If we take

them as a test of popularity there were few plays before *Othello* in the years preceding 1642. These were *Hamlet*, *Romeo and Juliet*, and *Richard III*. But in the succeeding years, from 1642 to 1693, *Hamlet* alone takes precedence.

Two of these later notices are interesting. Samuel Pepys says, August 20, 1666: "To Deptford by water, reading *Othello*, *Moor of Venice*, which I ever heretofore esteemed a mighty good play, but having so lately read *The Adventures of Five Houres*, it seems a mean thing.' This play, reprinted in Hazlitt's *Dodsley*, is nearly as absurd as Pepys's opinion. "Thomas Jordan, 1660–1664 . . . A Prologue to introduce the first Woman that came to Act on the Stage in the Tragedy, call'd *The Moor of Venice*."

Finally, I have the pleasure of thanking, for their help and valuable advice, two friends, whose names are landmarks in modern Shakespearian study—Professor Dowden and Mr. W. J. Craig.

THE TRAGEDY

OF

OTHELLO, THE MOOR OF VENICE

ERRATUM

At page 4 thére is an error in my notes. Ben Jonson (*Masque of Owls*) refers probably to a later Act. Early in May 1621 "an Act came up from the Commons, passed in the said House, against swearing, blaspheming, and drunkenness," *Court and Times of James I.*, ii. 253, 254. In my Introduction, therefore (p. x), the words should read, "Act to restrain the abuses of players," etc.

H. C. H.

DRAMATIS PERSONÆ

DUKE OF VENICE.
BRABANTIO, *a Senator.*
Other Senators.
GRATIANO, *Brother to Brabantio.*
LODOVICO, *Kinsman to Brabantio.*
OTHELLO, *a noble Moor in the service of the Venetian State.*
CASSIO, *his Lieutenant.*
IAGO, *his Ancient.*
RODERIGO, *a Venetian Gentleman.*
MONTANO, *Othello's predecessor in the government of Cyprus.*
Clown, Servant to Othello.

DESDEMONA, *Daughter to Brabantio and Wife to Othello.*
EMILIA, *Wife to Iago.*
BIANCA, *Mistress to Cassio.*

Sailor, Messenger, Herald, Officers, Gentlemen, Musicians, and Attendants.

SCENE: *Venice: a Seaport in Cyprus.*

Dramatis Personæ] At the end of the play in F 1; prefixed first in F 4; omitted Q 1, 2. "The Names of the Actors." "Othello, *the Moore,*" heads the list; then "Brabantio, *Father to Desdemona.* Cassio, *an Honourable Lieutenant.* Iago, *a Villaine.* Rodorigo, *a gull'd Gentleman. Duke of Venice. Senators.* Montano, *Governour of Cyprus. Gentlemen of Cyprus.* Lodovico *and* Gratiano, *two Noble Venetians. Saylors. Clowne.* Desdemona, *Wife to Othello.* Æmilia, *Wife to Iago.* Bianca, *a Curtezan.*"

THE TRAGEDY

OF

OTHELLO, THE MOOR OF VENICE

ACT I

SCENE I.—*Venice. A Street.*

Enter RODERIGO *and* IAGO.

Rod. Tush, never tell me; I take it much unkindly
That thou, Iago, who hast had my purse
As if the strings were thine, shouldst know of this.

Iago. 'Sblood, but you will not hear me:
If ever I did dream of such a matter,
Abhor me.

Act I. Scene 1.] Acts and scenes not marked in Qq, except at beginning of Acts II., III., IV., V., marked throughout in Ff. Venice. A Street] Capell. 1. *Tush*] Qq, omitted Ff; *much*] Qq, F 1; *very* F 2, 3, 4. 2. *thou*] Ff, Q 2; *you* Q; *had*] *held* Capell conj. 4. *'Sblood*] Q 1, omitted in the rest; *you will*] Q 1; *you'l* F 1, 2.

1. *Tush*] an old interjection; "tussch! for youre tales, þai touche not entente," *York Mystery Plays, circa* 1400, Toulmin Smith, p. 324. See note at "pish," II. i. 268. Cotgrave equates *Tush* with French *Trut*, "an interjection importing indignation" (1611).

3. *this*] We are at once introduced to a mainspring of the plot, the secret marriage of Othello. And we are to understand a course of previous dealing for Desdemona between Roderigo and Iago, the former assuming already that he has been "fobbed."

4. *'Sblood*] This form of profanity was rebuked by Chaucer in the *Pardonere's Tale* and the *Persone's Tale*: "For Christe's sake me swereth not so sin-

Rod. Thou told'st me thou didst hold him in thy hate.
Iago. Despise me, if I do not. Three great ones of the city,
In personal suit to make me his lieutenant,
Off-capped to him: and, by the faith of man,
I know my price, I am worth no worse a place:
But he, as loving his own pride and purposes,
Evades them, with a bombast circumstance
Horribly stuff'd with epithets of war;
And, in conclusion,
Nonsuits my mediators; for, "Certes," says he,
"I have already chose my officer."
And what was he?

10. *Off-capped*] *Off-capt* Ff; *Oft capt* Qq; *Oft capp'd* Rowe, Steevens, and others. 14. *epithets*] F 3, 4; *epithites* Qq, F 1, 2. 15. *And, in conclusion*] Q 1; omitted Ff, Q 2, 3. 17. *chose*] Ff, Q 2, 3; *chosen* Q 1.

fully, in dismembringe of Crist, by soule, herte, bones and body." See Skeat's *Chaucer*, v. 275, 276. For the bearing of these expressions upon the date of Othello, see Introduction, p. 1. In 1605 an Act was passed, known as the *Act against Swearing* (Ben Jonson, *Masque of Owls*), "to restrain the abuses of players."

10. *Off-capped*] "stood cap in hand soliciting," Theobald. Hardly so strong; the meaning is, tendered their request with a salutation, the force lying in the fact that they were "great ones." Compare *Ant. and Cleop.* II. vii. 64, "I have ever held my cap off to thy fortunes." "To cap" (take off the cap to one) and "to be capped" (keep it on) both occur, but the present phrase appears to be unique.

13. *bombast*] inflated or stuffed as with cotton. "Cottonnee, bombasted or stuffed with cotton," Cotgrave, 1611. As applied to language, Gabriel Harvey has "bombasted terms or Babylonian phrases." A New Letter, etc., 1593, Grosart's *Harvey*, i. 290: And Puttenham, "using such bombasted wordes, as seem altogether farced full of wind." Arber's reprint, p. 266 (*ante* 1589).

13. *circumstance*] prolixity, diffuseness, circumlocution. "To use great circumstance of woordes, to goe about the bushe, circuitione uti," Baret's *Alvearie*, 1580. "What need this circumstance? Pray you, be direct," Ben Jonson, *Every Man in his Humour*, ii. 1, 1598.

14. *epithets*] *Epithite*, the spelling of the earliest editions, seems to have been introduced to our language by Gabriel Harvey. See his Letter Book, *ante* 1580 ("names and epithites"); and A New Letter, etc., 1593, "it is Aristotle's epithite." Grosart ed., i. 115, ii. 19, and ii. 156 (1589).

16. *Nonsuits*] a legal term. "*Peremption d'instance.* A nonsuit or letting a suit fall; a quitting or forsaking a cause," Cotgrave, 1611.

16. *Certes*] certainly, assuredly. Furness points out that Schmidt erred in saying this word was monosyllabic here. In Peele, Spenser, and other writers of this time it is always a dissyllable.

Forsooth a great arithmetician,
One Michael Cassio, a Florentine,
A fellow almost damn'd in a fair wife;

20, 21. *Cassio, . . . wife;*] *Cassio;*—(*"the Florentine's A . . . wife;*) Theobald; *Cassio*—(*A Florentine's A . . . wife*) Warburton; *Cassio, Florentine,* (*A fellow's almost damned in a fair wife!*) [Aside] Jennens. 21.] in brackets Ff.

19. *arithmetician*] A sneer parallel with "*bookish* theoric," line 24. Old books on military tactics have page upon page of what looks like arithmetic —rows and columns of numerals, the arrangement of troops represented by figures. William Barriff's *Military Discipline* (1643) may be instanced. This sense will not, however, suffice for line 31. Dowden supplies the following: "*Stratarithmetrie* is the skill appertaining to the warre to set in figure any number of men appointed: differing from *Tacticie*, which is the wisdom and the oversight," Sylvanus Morgan, 1652, *Horologiographica Optica*. I am inclined to think we must resort to Cassio's name for the suggestion. See note, line 31.

21. *A fellow . . . wife;*] Dr. Johnson says, "This is one of the passages which must for the present be resigned to corruption and obscurity"; and many will be inclined to agree with this easy method and leave it so. Furness gives the views of many commentators in five closely printed pages. Only a few of these appear to convey any degree of conviction even to their writers. Taking the passage as it stands (numerous unwarrantable alterations have been proposed), it seems necessarily to refer to Cassio's entanglement with Bianca, to be developed later in the play. "She gives it out that you shall marry her," says Iago (IV. i. 119), and Cassio remarks, "prithee bear some charity to my wit." He would, he implies, be damned "in her" indeed if he did so insane a thing. But the cry *was* going that he was to marry her, so that he may be said to be almost "damned." He is not, as Steevens puts it, "completely damned because he is not absolutely married." Malone agrees with the above explanation, and replies, in answer to the objection that Cassio appears to have first met Bianca as a courtesan of Cyprus: "Cassio, who was a Florentine, and Othello's lieutenant, sailed from Venice in a ship belonging to Verona, at the same time with the Moor; and what difficulty is there in supposing that Bianca, who, Cassio himself informs us, 'haunted him everywhere,' took her passage in the same vessel with him, or followed him afterwards? Iago, after he has been at Cyprus but one day, speaks of Bianca (IV. i. 95–100) as one whom he had long known." It somewhat strengthens this view if we imagine Iago indulging in a little introspection over these words. If ever anyone was surely damned it must have been Iago, and he lays it partly at the door of his own fair wife. He might mutter reflectively, "this fellow is almost married to a loose woman, he will then be in the same position as I am in my faithless wife." Tyrwhitt finds a great stumbling-block in the sentiment itself. But it is quite consonant with the estimation in which the average Italian of that day held the moral worth of the sex. Emilia's speech at the end of the fourth Act may be taken as an exposition. This line should be divested of its personal garb and regarded as a proverbial ejaculation, uttered, as it is, parenthetically. As a matter of fact, it *is* a proverb, and Shakespeare, imbued at present with the romance and sonnet literature of Italy, had assimilated it. Or he may have heard it from John

That never set a squadron in the field,
Nor the division of a battle knows
More than a spinster; unless the bookish theoric,
Wherein the toged consuls can propose
As masterly as he: mere prattle without practice
Is all his soldiership. But he, sir, had the election;
And I, of whom his eyes had seen the proof
At Rhodes, at Cyprus, and on other grounds

25. *toged*] Q 1; *tongued* Ff, Q 2, 3. 29. *Cyprus*] F 2, 3, 4; *Cipres* Q 1, 2; *Ciprus* F.

Florio. The proverb is, *L'hai tolta bella? Tuo danno.* Which translates, "You have married a fair wife [a beauty]? You are damned." A fuller version of the saying is S. Rowland's, *Diogenes Lanthorne*, 1607, where a white horse is added on. And Alexander Niccholes says, "As the Italian proverbe is,

'Whose horse is white and wife is fair,
His head is never void of care'"

—*Discourse of Marriage and Wiving*, Harl. Misc. iii. 259. Swetnam in his *Arraignment of Women*, ch. i., 1615, calls this an old saying. This view seems to reconcile one to the presence of the line, which some authorities (*e.g.* Schmidt) deem fit to omit altogether.

23. *battle*] battle-array. Compare Dekker, "Your battailes thus I'le put. The first blow given shall run clean through my heart," *If this be not a good Play, etc.*, 1612. See *Macbeth*, V. vi. 4, and *Henry V.* IV. iii. 69.

24. *bookish*] erudite, learned. See *2 Henry VI.* I. i. 259, and *Winter's Tale*, III. iii. 73. Webster gives a reference to Bishop Hall, "bookish skill." "Un-bookish" occurs in this play, IV. i. 102.

24. *theoric*] Theory as opposed to practice. This form is found also in *All's Well*, IV. iii. 162, and *Henry V.* I. i. 52. It is one of the terms Ben Jonson ridicules, and appears to have been introduced by Gabriel Harvey in his *Letters to Spenser*, "Theoricks and Practicks" (Grosart's *Harvey*, i. 130), *circa* 1573. A passage in a letter of Sir John Harington from the Irish wars, 1599, illustrates Iago here: "And as to warr, joyning the practise to the theory, and reading the book you prays'd, and other books of Sir Griffin Markhams, with his conference and constructions, I hope at my coming to talke of counterscarpes and cazamats with any of our captains," *Nugæ Antiquæ*, ii. 15, ed. 1779.

25. *toged*] Wearing a toga, gowned. This form has not been elsewhere met with. Naunton in his *Fragmenta Regalia* (1641) speaks of the "Togati" (the Council) as if it was a familiar Elizabethan expression; "this great instrument among the Togati" (Cecil). See *Harl. Misc.* (ed. 1809), v. 130, 133, 137, 138. The word descended into cant. "*Togeman*, a cloak," occurs in Dekker's *English Villanies*, and in Head's *English Rogue* (reprint, i. 148).

25. *consuls*] councillors. The rulers of the state or civil governors. The word is used by Marlowe in the same sense in *Tamburlaine*, 1590 (Pt. I. i. 2). "Both we will raigne as consuls of the earth" (Malone). Venice was originally governed by *consuls* (Steevens). The word was similarly used in France.

Christian and heathen, must be be-lee'd and calm'd
By debitor and creditor: this counter-caster,
He, in good time, must his lieutenant be,
And I—God bless the mark!—his Moorship's ancient.

30. *Christian*] Q 1, F 3, 4; *Christen'd* F 1, 2; *Christn'd* Q 2, 3; *be be-lee'd*] Ff, Q 2; *be led* Q 1, *be let* Warburton, *be lee'd* Malone. 31. *creditor: this*] *creditor, this counter-caster:* Qq, *creditor. This counter-caster,* Ff. 33. *I—God bless the mark!*] *I, God blesse the marke* Q 1, *I* (*blesse the marke*) Ff, *I Sir* (*blesse the marke*) Q 2, 3; *Moorship's*] *Worships* Q 1.

30. *be-lee'd*] placed on the lee, an unfavourable position. The meaning is, "that Cassio got the wind of him and becalmed him from going on" (Steevens). Verbs commencing with *be-*, *de-*, and *en-* (or *in-*) were freely coined by writers of this time. There is a group of them in the present play.

31. *debitor and creditor*] *i.e.* an account-book or keeper of one. Compare *Cymbeline*, V. iv. 171: "O the charity of a penny cord! it sums up thousands in a trice: you have no true debitor and creditor but it." Compare the following: "Wee have appoynted that hee which shall abide at Colmogro . . . shall have with him there such of our yong men as can best skill in keeping of accompts, after the maner of Merchants, that is, by Debitor and Creditor," *Letter of the Moscovie Companie*, 1577 (Hakluyt, i. 334, reprint, 1809), 1598.

31. *counter-caster*] an arithmetician. "Augrym, *algorisme* . . . To cast an accomptes after the comen maner, with counters, *compter par iect*," Palsgrave's *Lesclarcissement*, 1530. The method of computation by casting counters on the abacus or counting-board (the earliest method known) was falling now into disuse in favour of numerals, but never has become obsolete. The diagram of squares in military formation may without any great stretch of fancy be likened to representations of counting-boards. And thus we would have a continuation of the former sarcasm. For the reference to the Florentines as famous for "book-keeping and everything connected with a counting-house" (C. A. Brown) will not be readily accepted as apposite. But this, on the other hand, detracts from the force of "debitor and creditor." Several passages could be adduced from Shakespeare showing a contemptuous bearing towards reckoning, as "it fitteth the spirit of a tapster," *Love's Labour's Lost*, I. ii. 143. Perhaps a pun is intended here on casting up counter-work in fortification, such as counter-scarps, counter-mines, counter-wall, counter-mote, etc. But may not the name be responsible for the allusion? In Ben Jonson's *Every Man in his Humour* (1598), Kitely's cashier is named *Cash*. Here we have the double signification of the "cashiered one" (*cassare*), and a cashier (*cassiere*). Iago may merely be having a cheap sneer at Cassio for his name. "Cass" was a frequent form of our word "cashier." Compare Bacon, *Observations on a Libel* (1592), quoted in Spedding's *Life of Bacon*, i. 175, as illustrative of Othello, "whereon it came that I was cast" (V. ii. 327): "I have read and heard that in all estates upon *cassing* or disbanding of soldiers many have endured necessity."

33. *God bless the mark!*] in *1 Henry IV.* and *Romeo and Juliet* the expression is "save." Used simply as an interjection, but, according to Schmidt, "originally a phrase to avert the evil omen." Probably Schmidt is right, though the origin of this has never been satisfactorily explained. In the North

Rod. By heaven, I rather would have been his hangman.
Iago. Why, there 's no remedy; 'tis the curse of service,
Preferment goes by letter and affection,
And not by old gradation, where each second
Stood heir to the first. Now, sir, be judge yourself
Whether I in any just term am affined
To love the Moor.
Rod. I would not follow him then.
Iago. O, sir, content you;
I follow him to serve my turn upon him:
We cannot all be masters, nor all masters
Cannot be truly follow'd. You shall mark
Many a duteous and knee-crooking knave,
That doting on his own obsequious bondage
Wears out his time, much like his master's ass,
For nought but provender, and when he's old, cashier'd:

35. *Why,*] Ff, *But* Qq. 37. *And . . . old*] Ff, *Not by the olde* Qq, Steevens, *Not* (*as of old*) *gradation* Warburton. 39. *affined*] *assin'd* Q 1. 43. *all be*] *be all* Q 1. 48. *nought*] *noughe* Q 1, *naught* F 1.

the expression "God bless it" is still held necessary to avert the evil eye, but chiefly after praising any person or thing. The fuller expression in Beaumont and Fletcher's *Noble Gentleman*, iv. 4, 1625, supports this view: "God bless the mark and every good man's child." The phrase in the text occurs as late as Swift, 1738.

35. *there's no remedy*] a very common ejaculation, equal to our "there it is."

36. *letter*] letter of recommendation, *i.e.* favour. The term "preferment" occurs in Humphrey Gifford's *Poems* (Grosart, p. 22), 1580. "Letter" in this exact sense is met with in an old proverb, "Money will do more than my lord's letter." It occurs in Ben Jonson's *Every Man in his Humour*, ii. 3.

37. *gradation*] Shakespeare uses this word again in *Measure for Measure*, IV. iii. 104. "Old gradation, that is, gradation established by ancient practice" (Johnson).

39. *just term*] Schmidt says "justly, in any respect; the only instance of the singular."

39. *affined*] occurs again II. iii. 218. "Do I stand within any such terms of propinquity or relation to the Moor, as that it is my duty to love him" (Johnson). This is the only example given in *New Eng. Dict.* of this word meaning "bound by any tie." "Affined" (related) occurs in J. King, *Jonah*, 1597.

45. *knee-crooking*] so in *Hamlet*, "crook the pregnant hinges of the knee Where thrift may follow fawning" (III. ii. 66).

Whip me such honest knaves. Others there are
Who, trimm'd in forms and visages of duty,
Keep yet their hearts attending on themselves,
And throwing but shows of service on their lords
Do well thrive by them, and when they have lined their coats
Do themselves homage: these fellows have some soul,
And such a one do I profess myself. For, sir,
It is as sure as you are Roderigo,
Were I the Moor, I would not be Iago:
In following him, I follow but myself;
Heaven is my judge, not I for love and duty,
But seeming so, for my peculiar end:
For when my outward action doth demonstrate
The native act and figure of my heart
In compliment extern, 'tis not long after

54. *these*] *Those* Qq, *These* Ff. 55. *For, sir*] omitted Pope; separate line Capell, Steevens, and later editors; restored to original position Globe, Craig. 61. *doth*] *does* Q 1.

50. *trimm'd*] decked, dressed. "And needy nothing trimmed in jollity," *Sonnet* 66. Oliphant gives an early reference, "Well-trimmed" (equipped), Ellis' *Letters*, *circa* 1500 (New English, i. 369).

53. *lined their coats*] equivalent to our "lined their pockets." Barnaby Riche has "line a purse" in his *Farewell to Military Profession*, 1581; and *Pericles*, "he will line your apron with gold" (IV. vi. 63).

55.] Abbott (*Shakespearian Grammar*, 512) reads "For, sir," as an "interjectional line" out of the regular verse, after the practice in Greek poetry. He gives several examples from Shakespeare.

56, 57. The meaning may be taken to be, "Could I be the master you may be sure I would not be the man."

60. *peculiar*] own particular, private. See again III. iii. 80, and IV. i. 70.

63. *compliment extern*] external show, outward form or appearance. Compare "The poorness of your compliment" (*i.e.* manners, general exterior), Beaumont and Fletcher, *Mad Lover*, i. 1. The affected use of this term was ridiculed by Jonson, Marston, Chapman, etc. The Latin doublet "complement" was also used without any constant distinction. "Extern" for external (like "intern" and "etern") is occasionally met with for metrical purposes. See Ben Jonson's *Alchemist*, IV. i. p. 51*b*, Cunningham's *Gifford*.

But I will wear my heart upon my sleeve
For daws to peck at: I am not what I am.

Rod. What a full fortune does the thick-lips owe,
If he can carry 't thus!

Iago. Call up her father;
Rouse him, make after him, poison his delight,
Proclaim him in the streets, incense her kinsmen,
And though he in a fertile climate dwell,
Plague him with flies: though that his joy be joy,
Yet throw such changes of vexation on 't
As it may lose some colour.

Rod. Here is her father's house; I 'll call aloud.

65. *daws*] *Dawes* Ff, Q 2, 3; *Doves* Q 1, Malone. 66. *full*] Qq, *fall* Ff; *thick-lips*] *thicks-lips* F 1. 69. *streets, incense*] *streete, incense* Q 1, *Streets. Incense* Ff, *streets; incense* Steevens, etc. 70. *And though*] Qq, Ff; *And, though* modern editors. 72. *changes*] Qq, *chances* Ff; *on 't*] Ff, *out* Qq.

64.] A metaphor taken from the custom of wearing ladies' favours on the sleeve as a defiance to any impertinent person to challenge or question ("peck at") it. Compare "Gentility is pinned upon thy sleeve" (*Time's Whistle*, Sat. ii. 784, 1615). This, however, refers rather to the pinning of a badge of employment in that position, which gave rise to a frequent saying of close connection. But the two ideas grade into one another. A passage from Lyly's *Euphues*, 1580 (Arber, reprint, p. 322), is frequently quoted here in illustration: "all is not truth that beareth the shew of godliness, nor all friendes that beare a faire face, if thou pretend such love to Euphues carry thy heart on the back of thy hand. . . . I [am] more willing that a Raven should pecke out mine eyes, then a Turtle pecke at them." The reading of Q 1, "doves," was adopted by Malone on account of this parallel. Compare also the serving man's badge on the left sleeve (Introduction, p. ii, note).

66. *full fortune*] complete, overflowing, good fortune. So in *Antony and Cleopatra*, IV. xv. 24, "the full-fortuned Cæsar"; and see also *Cymbeline*, V. iv. 110. "Owe," as in many other places in Shakespeare, means "possess."

68. *make after him*] Not a common expression in literature, but probably still a provincialism. To pursue, run after. "Being near them with our barge and wherries, we made after them, and ere they could land came within call," Sir W. Raleigh, *Discovery of Guiana*, 1595 (Payne's *Voyages*, ed. 1880, p. 366).

70. *though*] since, inasmuch as, See III. iii. 146. A good instance of this use occurs in Robert Greene's *Never too Late*, 1590. It is quoted at "haggard," III. iii. 261.

70, 71. *though . . . flies*] That is to say, in the same way that flies are the chief curse in a fertile climate, so make him in his blessed condition be a victim of petty annoyances. Compare *fertile* = *bountiful* (Schmidt), *Winter's Tale*, I. ii. 113, *Twelfth Night*, I. ii. 274.

Iago. Do; with like timorous accent and dire yell
As when, by night and negligence, the fire
Is spied in populous cities.

Rod. What, ho, Brabantio! Signior Brabantio, ho!

Iago. Awake! what, ho, Brabantio! thieves! thieves! thieves!
Look to your house, your daughter and your bags!
Thieves! thieves!

BRABANTIO, *above, at a window.*

Bra. What is the reason of this terrible summons?
What is the matter there?

Rod. Signior, is all your family within?

Iago. Are your doors lock'd?

Bra. Why, wherefore ask you this?

Iago. 'Zounds, sir, you're robb'd; for shame, put on your gown;
Your heart is burst, you have lost half your soul;

77. *spied*] *spred* Warburton. 79. *thieves!*] three times in Qq, twice in Ff. 80. *your daughter*] *you Daughter* Q 1. 81, 82. Brabantio . . . Bra.] Brabantio appears above, etc. Theobald; Bra. Above Ff; Brabantio at a window. Brab. Qq. 85. *your*] *all* Q 1; *lock'd*] *lockts* Q 1. 86. *'Zounds*] *zounds* Q 1, omitted in the rest.

75. *timorous*] awful, terrifying. This is probably the sense here. Compare Skelton:

"With that I harde the noyse of a trumpe,
That longe tyme blewe a full *timorous* blaste,
Lyke to the boryall wyndes whan they blowe
. . . .
The dredefull dinne drove all the rowte on a rowe;
Some tremblid, some girnid, some gaspid, some gasid"

(*Garlande of Laurell, circa* 1520, Dyce's ed., ii. 372). And in Heywood's *Woman Kild with Kindnes* (Pearson, p. 115), Shafton says to a Sergeant:

"Arrest him at my suite . . . thou shalt have irons
And usage such as I'll deny to dogs:
Away with him.
Charles. You are too timorous; but trouble is my master,
And I will serve him truely."

Here it means "terrifying."

76.] "The meaning," as Mr. Edwards has observed, "is 'not that the fire was spied by negligence, but the fire, which came by night and negligence, was spied'" (Malone).

87. *burst*] fractured, broken. Compare Ben Jonson, "hath your feighting ram *burst* his hard horn," *Sad Shepherd*, II. ii. p. 501*b*, Cunningham's

Even now, now, very now, an old black ram
Is tupping your white ewe. Arise, arise;
Awake the snorting citizens with the bell,
Or else the devil will make a grandsire of you:
Arise, I say.

Bra. What, have you lost your wits?

Rod. Most reverend signior, do you know my voice?

Bra. Not I: what are you?

Rod. My name is Roderigo.

Bra. The worser welcome:
I have charged thee not to haunt about my doors:
In honest plainness thou hast heard me say
My daughter is not for thee; and now, in madness,
Being full of supper and distempering draughts,
Upon malicious knavery, dost thou come
To start my quiet.

Rod. Sir, sir, sir,—

Bra. But thou must needs be sure
My spirit and my place have in them power
To make this bitter to thee.

88. *now, now*] F 1, 2; *now* Qq, F 3, 4. 95. *worser*] *worse* Qq. 100. *knavery*] Ff, Rowe, Craig; *bravery* Qq, etc., Steevens, Globe. 101. *quiet.*] Ff, *quiet?* Qq. 103. *spirit*] Qq, *spirits* Ff; *them*] Qq, *their* Ff.

Gifford; and Middleton, "though back be almost burst with iron's cope," *The Wisdom of Solomon Paraphrased* (Bullen's ed., viii. 224), 1597. Shakespeare uses "burst" frequently in the sense of "break."

89. *tupping*] "to tup, to cover an ewe," *Bailey's Dictionary*, 1721.

90. *snorting*] snoring, as in *1 Henry IV.* II. iv. 578. "To snore, or snort, Ronfler," *Sherwood's App. to Cotgrave*, 1672. The words were used synonymously. Chapman has the converse, "they could not get their horse To venture on, but trample, *snore*, and on the very brink, To neigh with spirit." Homer's *Iliad*, Book xii. (1598).

99. *distempering*] intoxicating. Compare *Hamlet*, III. ii. 312. And Massinger, "more than distempered . . . stark drunk" (*Great Duke of Florence*, iv. 1); and again:

> "the courtiers reeling
> And the duke himself, I dare not say distempered
> But kind, and in his tottering chair carousing"

(*Duke of Milan*, i. 1). Shirley also has the word.

Rod. Patience, good sir.
Bra. What tell'st thou me of robbing? this is Venice;
My house is not a grange.
Rod. Most grave Brabantio,
In simple and pure soul I come to you.

Iago. 'Zounds, sir, you are one of those that will not serve God, if the devil bid you. Because we come to do you service and you think we are ruffians, you 'll have your daughter covered with a Barbary horse; you 'll have your nephews neigh to you; you 'll have coursers for cousins, and gennets for germans.

Bra. What profane wretch art thou?

Iago. I am one, sir, that comes to tell you your daughter and the Moor are now making the beast with two backs.

Bra. Thou art a villain.
Iago. You are—a senator.
Bra. This thou shalt answer; I know thee, Roderigo.
Rod. Sir, I will answer any thing. But, I beseech you,
If 't be your pleasure and most wise consent,

104. *good*] omitted Seym. conj. 105. *What tell'st*] Ff, *What, tell'st* Qq. 108. *'Zounds*] *Zouns* Q 1, omitted in the rest, and by Rowe, Pope, etc. 110. *service and you*] *service, and you* Ff, *service, you* Qq. 117. *now*] Qq, omitted Ff. 119. *are—a*] Upton, Capell, etc.; *are a,* Qq Ff. 122–138. *If 't be . . . yourself:*] these lines are omitted in Q 1.

106. *grange*] a lonely farm. Compare *Measure for Measure*, III. i. 278.

112. *nephews*] grandsons or any lineal descendants. Lat. *nepos*. Halliwell cites the fact that Shakespeare in his will speaks of his granddaughter Elizabeth Hall as his niece.

114. *germans*] relations. Spenser uses the word as a substantive (*Faerie Queene*, II. viii. 46).

115. *profane*] coarse, foul-mouthed. See II. i. 163.

116–118.] From *Rabelais*, i. 3: "Et faisoyent eux deux souvent ensemble la beste a deux dos." It is wrongly quoted and referenced by Steevens. An English "Gargantua" (unhappily lost) appeared in 1592. Cotgrave has "Faire la beste a deux dos ensemble. To leacher" (1611).

As partly I find it is, that your fair daughter,
At this odd-even and dull watch o' the night,
Transported with no worse nor better guard
But with a knave of common hire, a gondolier,
To the gross clasps of a lascivious Moor,—
If this be known to you, and your allowance,
We then have done you bold and saucy wrongs;
But if you know not this, my manners tell me
We have your wrong rebuke. Do not believe
That, from the sense of all civility,
I thus would play and trifle with your reverence:
Your daughter, if you have not given her leave,
I say again, hath made a gross revolt,
Tying her duty, beauty, wit and fortunes,
In an extravagant and wheeling stranger

124. *odd-even*] *Odde Euen* Ff, *od euen* Q 2, hyphened by Malone, etc. 126. *gondolier*] *Gundelier* Ff, Q 2, 3. 127. *Moor,—*] Malone *et seq.*, *Moore:* old editions.

123.] If the word "is" be transferred from its present position to after "daughter," it would complete the sentence; reading "As partly I find it, that your fair daughter is Transported," etc.

124. *odd-even*] Compare *Macbeth*:

"What is the night?
Lady M. Almost at odds with morning, which is which"

(III. iv. 126). This would suggest the meaning "midnight," that is to say, it is a toss up, odd or even, whether it is night or morn. "Odd or even" was a common form of gambling, similar to "handy-dandy." It is one of Gargantua's games; "a pair ou non," translated by Urquhart "at even and odd." "Odde or even" occurs as early as Gower's *Conf. Amantis*, 1393 (iii. 138, *fidè* Oliphant, New English, i. 174).

124. *dull*] has here the sense of dead, lifeless. Compare "O sleep, lie dull upon her," *Cymbeline*, II. ii. 31.

126. *gondolier*] the accent is to be taken from the last syllable, as in *pioner*, *enginer*, *muleter*, etc., Walker, *Shakespeare's Versification*, p. 218.

128. *and your allowance*] the verb "be" is carried through, "and *be* your allowance" or approval. "Allowance, accepcion, or estimation, Acceptio," Huloet, 1552.

137. *extravagant*] wandering, vagrant, vagabond. The classical sense as elsewhere in Shakespeare. Chapman recalled this line in Byron's *Tragedy*, V. i. (1608): "this extravagant and errant rogue." The word had decidedly a bad sense: "entertaining extravagants and vagabonds," *Nobody and Somebody* (Simpson's School of Shakespeare, line 148), 1600; and "the college of extravagants yclept Bridewell," Rowley, *Match at Midnight* (Haz. Dods. x. 12), 1624.

137. *wheeling*] erring about. Compare *Coriol.* I. vi. 19; *Tr. and Cres.* V. vii.

Of here and every where. Straight satisfy yourself:
If she be in her chamber or your house,
Let loose on me the justice of the state
For thus deluding you.

Bra. Strike on the tinder, ho!
Give me a taper! call up all my people!
This accident is not unlike my dream:
Belief of it oppresses me already.
Light, I say! light! [*Exit above.*

Iago. Farewell; for I must leave you:
It seems not meet, nor wholesome to my place,
To be produced—as, if I stay, I shall—
Against the Moor: for I do know, the state,
However this may gall him with some check,
Cannot with safety cast him; for he 's embark'd
With such loud reason to the Cyprus wars,
Which even now stand in act, that, for their souls,
Another of his fathom they have none

139. *her*] Qq, F 1; *your* F 2, 3, 4. 141. *thus deluding you*] *this delusion* Q 1. 145. [Exit above] Exit F 1, omitted the rest. 146. *place*] *pate* Q 1. 147. *produced*] *produc'd* Qq, *producted* Ff. 152. *stand*] Pope, etc.; *stands* Qq, Ff. 153. *none*] *not* Q 1, Capell, Steevens, etc.

2 (Schmidt). Equivalent to, and confounded with, "whirl." In the North a wheelbarrow is commonly called a whirlbarrow. Cotgrave has "*Virevoulter*, to veer, whirl, turn or wheel round about, fetch many a frisk about."

141. *Strike on the tinder*] Amongst "Notes of Commodities for Cathay" (for Export) is, in 1580: "Tinder Boxes with Steele, Flint, and Matches, the Matches to bee made of Iuniper to avoid the Smell of Brimstone," Hakluyt (i. 499, reprint, 1809).

144. *already*] Brabantio would pretend here that he has *already* (previous to this) been oppressed by this belief, on account of a dream he had. Coleridge says, "The old careful senator, being caught careless, transfers his caution to his dreaming power at last" (Notes, etc., 249). This touch of superstition prepares us for Brabantio's witchcraft beliefs below.

149. *check*] rebuke, as in III. iii. 68.

150. *cast*] The technical military term for dismissed, as in Ben Jonson, "a cast commander" (*Alcht.* II. ii. 43*a*); and Beaumont and Fletcher, *Bonduca*, ii. 2, "captain, cast with loss of honours, flung out o' the army." The term occurs later in this play in a less specialised sense.

153. *fathom*] depth of intellect and power, as in our "unfathomable."

To lead their business: in which regard,
Though I do hate him as I do hell-pains,
Yet for necessity of present life,
I must show out a flag and sign of love,
Which is indeed but sign. That you shall surely find
 him,
Lead to the Sagittary the raised search;
And there will I be with him. So farewell. [*Exit.*

155. *hell-pains*] hyphened by Dyce, Globe, Craig, etc.; *hell-pains* Capell, Steevens, etc.; *hells paines* Q 1; *hell apines* F 1; *hell* F 2, 3, 4. 158. *Which . . . sign*] in brackets F 1, *signe*) *that* Ff, *signe, that* Qq, *sign: that* Rowe (ed. 1). 159. *Sagittary*] *Sagitar* Q 2, 3, F 4; *Sagittar* Q 1, Capell, Malone.

155. *hell-pains*] torments of hell. "I would it were hell-pains for thy sake." *All's Well*, II. iii. 245. Shakespeare has several similar compounds, which were much in vogue. Middleton has hell-wain, hell-cat, Hell-tree, etc. Compare "in the hell-dark night when we could not see any shore," James, *Account of Cavendishes Last Voyage*, 1593 (Payne, ed. 1880, p. 317).

157. *flag*] A flag or a banner was the ordinary sign to proclaim that something or some show or play was going on inside. See Middleton, *The Widow*, iv. 1, iv. 2 (Dyce's *Beaumont and Fletcher*, iv. 355), and *Knight of the Burning Pestle*; Ben Jonson, *Bart. Fair*, v. 1 (Cunningham's *Gifford*, v. 195*a*, vol. ii.). See Nares' *Flag*.

159. *Sagittary*] And at I. iii. 115. The place signified here has given rise to much dispute. Knight says "it was the residence at the Arsenal of the commanding officers of the navy and army of the republic. The figure of an archer with his drawn bow, over the gates, still indicates the place. Probably Shakespeare had looked upon that structure." Rolfe replies, "We cannot find any evidence that the Arcenal at Venice was ever called 'the Sagittary'; probably this is a mere conjecture of Knight's. . . . The figure mentioned by Knight is not 'over the gates,' but is one of four statues standing in front of the structure. It represents a man holding a bow . . . but we cannot imagine why it should suggest to him to call the place the Sagittary. That word means, not an ordinary archer, but a centaur with a bow, as in the familiar representations of the zodiacal sign Sagittarius. . . . That the Sagittary in the present passage cannot be the Arsenal is, however, sufficiently clear from I. iii. 121. The Arsenal was by far the largest and most prominent public building, *or collection of buildings*, in all Venice, its outer walls being nearly two miles in circuit. To suppose that anybody in the employ of the Government would need the help of Iago in finding the place is absurd" (Rolfe's *Othello* (New York, 1886), p. 210). I attach no weight to Rolfe's reply; rather I think it conveys its own refutation. In the first place, the primary meaning of Sagittarius is, of course, archer. In Barretti's *Italian Dictionary* "Sagittario, an archer, a bowman," is a distinct term; and in Cotgrave, "Sagittaire: An Archer, Bowman, Shooter; and hence, the heavenly Archer, or sign Sagittarius." Why, therefore, should not this statue have been so called? And what more natural than that one portion of this enormous extent of buildings should

Enter, below, BRABANTIO, *and Servants with torches.*

Bra. It is too true an evil: gone she is;
And what 's to come of my despised time
Is nought but bitterness. Now, Roderigo,
Where didst thou see her? O unhappy girl!
With the Moor, say'st thou? Who would be a father!
How didst thou know 'twas she? O, she deceives me
Past thought! What said she to you? Get more tapers.
Raise all my kindred. Are they married, think you?

Rod. Truly, I think they are.

Bra. O heaven! How got she out? O treason of the blood;
Fathers, from hence trust not your daughters' minds
By what you see them act. Is there not charms

163. *bitterness. Now*] Ff, *bitterness now* Qq. 166. *she deceives*] *thou deceivest* Q 1. 167. *more*] Qq, *moe* Ff. 170. *the blood*] Qq, F 1; *my blood* F 2, 3, 4. 172. *Is*] *Are* F 2, 3, 4.

receive this distinctive name; which portion we are to presume was that in which officers of Othello's rank had official apartments or transacted their business? Rolfe insists on the vast extent of these buildings; is it unlikely, then, that Iago, who "best knows the place," should be deputed as a guide to this particular department? It is not necessary to divest the name "Sagittary" of its zodiacal meaning. It would still be a suitable name for the statue of an archer. In the absence of any other explanation (Rolfe gives no alternative) this suggestion may be acceptable. It must always be borne in mind that we have not access to one-tenth of the matter upon which Shakespeare's mind and fancy fed themselves.

159. *search*] an organised search-party. In Barry's *Ram Alley* (1611) the parties of constables whose business it was to patrol the suburbs are called the "searches" (Hazlitt's *Dodsley*, x. 376, 377). See "quest," I. ii. 46.

162. *despised time*] Johnson compares *Macbeth*, II. iii. 98–101; and the expression below, "time of scorn" (IV. ii. 55), is parallel.

166, 167. *deceives me Past thought!*] See III. iii. 207.

172, 173.] "And finallie he saith, that all beautiful things whatsoever, are soone subject to be bewitched; as namelie, goodlie young men, faire

By which the property of youth and maidhood
May be abused? Have you not read, Roderigo,
Of some such thing?

Rod. Yes, sir, I have indeed.

Bra. Call up my brother. O, would you had had her!
Some one way, some another. Do you know
Where we may apprehend her and the Moor?

Rod. I think I can discover him, if you please
To get good guard and go along with me.

Bra. Pray you, lead on. At every house I'll call;
I may command at most. Get weapons, ho!
And raise some special officers of night.
On, good Roderigo; I'll deserve your pains.

[*Exeunt.*

173. *maidhood*] Ff, *manhood* Qq. 175. *Yes . . . indeed*] *I have sir* Q 1. 176. *would*] *that* Q 1. 177. *you*] *yon* Q 1. 181. *you, lead*] *leade me* Q 1. 183. *night*] Q 1, etc.; *might* Ff, Q 2, 3, Rowe, Capell. 184. *I'll*] *Ile* Q 1, 2; *ile* Q 3; *I will* Ff.

women," etc. Reginald Scot, *Discoverie of Witchcraft*, Booke 12, ch. xx., 1584.

173. *maidhood*] virginity. Used again by Shakespeare in *Twelfth Night*, III. i. 162. A Middle-English term. Strattman gives three references, *circa* 1200, in *v. meid-hād.* It seems to be a rare word, but I find it twice in *A Merry Ballad of the Hawthorn Tree*, attributed to G. Peele (ed. 1874, p. 605).

180. *go*] Abbott says in a note to *Midsummer Night's Dream*, I. i. 123: "Note, that here, as in *Taming of the Shrew*, IV. v. 7; *2 Henry IV.* II. i. 191; *Othello*, I. i. 180, 'go' is used where we should say 'come.'" *Shakespearian Grammar*, 30.

183. *officers of night*] Malone supports this reading of a disputed passage by a reference to Lewkenor's translation of Contareno's *Venice* (1599), a highly popular book at this time. The passage is (curtailed): "These officers of the night are six, and six likewise are those meane officers, that have only power to correct base vagabonds and trifling offences . . . Out of every tribe (for the city is divided into six tribes) there is elected an officer of the night, and a head of the tribe. The duty of eyther of these officers is . . . to make rounds about his quarter, till the dawning of the day, being always guarded and attended on with weaponed officers and sergeants, and to see that there be not any disorder done in the darkness of the night" (pp. 97, 99). Furness says, "This note of Malone seems to have satisfied, with the exception of Delius, all modern editors." This extract gives also point to the word "special," as distinct from "those meane officers" of the night. We find in this passage also the uncommon adjective "weaponed," used below, V. ii. 266.

SCENE II.—*Another Street.*

Enter OTHELLO, IAGO, *and Attendants with torches.*

Iago. Though in the trade of war I have slain men,
Yet do I hold it very stuff o' the conscience
To do no contrived murder: I lack iniquity
Sometimes to do me service: nine or ten times
I had thought to have yerk'd him here under the ribs.

Oth. 'Tis better as it is.

Iago. Nay, but he prated
And spoke such scurvy and provoking terms
Against your honour,
That, with the little godliness I have,
I did full hard forbear him. But I pray you, sir,
Are you fast married? Be assured of this,
That the magnifico is much beloved,

2. *stuff o' the*] *stuff o' th'* Ff, *stuft of* Q 1. 3. *lack*] *lake* F 2, 3; *take* F 4. 10. *you*] omitted Qq. 11. *Be assured*] Ff, *For be sure* Qq.

1. *trade of war*] course of war.

2. *stuff*] The word has here its old signification, "material," "substance," as in "We are such stuff as dreams are made of" (*Tempest*, IV. i.). The gradual descent of the term to its modern meaning "folly" was now taking place.

3. *contrived*] planned or plotted, carefully arranged, as in *Henry V.* IV. i. 171, "premeditated and contrived murder."

5. *yerk'd*] An old form of "jerk," almost invariably, however (as in *Henry V.* IV. vii. 83), applied to a horse's kick. "He yerketh at her fiercely with his heels" (Harington, Orl. Furioso, xxxiii. 78, 1591). Nares gives two instances of it meaning "lash with a whip." All his others (and Halliwell's) are horse-kicking. In Harvey's *New Letter* (Gros. i. 283, 1593) "yirked him like a hobbling gig" (top) refers again to whipping. Compare Lyly, *Sapho and Phaon*, i. 1 (1584), "I am afraid shee will yerke me if I strike her." I have no example of its use, "stab." Rowley, *A Shoemaker A Gentleman*, uses it in the sense of drive a nail home. Shoemaker (addressing his journeyman), "Good boyes, yirke it home." The following technical use (a shoemaker's awl) is exactly illustrative. Simon Eyre, the master shoemaker in Dekker's *Gentle Craft* (1600), says to his men: "my lads, commit their feet to our apparelling, put grosse worke to Hans: yarke and seame: yarke and seame." The meaning here is "pierce," "prod," "bore."

5, 6. *him, he*] Iago refers in both places probably to Roderigo, as Steevens suggested and Knight asserted. Observe, in support of this, Iago's ready attack, at line 58.

12. *magnifico*] "The chief men of Venice are by a peculiar name called Magnifici, *i.e.* Magnificoes," Minshew

And hath in his effect a voice potential
As double as the duke's: he will divorce you,
Or put upon you what restraint and grievance
That law, with all his might to enforce it on,
Will give him cable.

Oth. Let him do his spite:

15. *and*] Qq, *or* Ff. 16. *That*] Q 1, *The* the rest.

(quoted by Tollet). Ben Jonson uses the term as Venetian in *The Fox*, equivalent to "clarissimo," 1605. It appears to have been introduced by the Italianated Gabriel Harvey, "What a Magnifico would he be were his purse as heavy as his head were light" (*Works*, ed. Grosart, ii. 220), *An Advertisement for Papp-hatchett*, 1589. Spenser used it in *Mother Hubbard's Tale* (line 665), 1591. Harvey used the word in *Letters to Spenser* (1573–1580), Grosart, i. 84. Lyly has it in *Euphues* (1580), Arber, p. 260.

13. *potential*] powerful. Compare *Lear*, II. i. 78. This word is limited now to the sense of "possible." Compare *Pliny* (xxx. 8), Holland's translation: "The flies called cantharides mixed with quicklime, are a good potentiall cauterie." This may, however, be a technical surgical sense.

14. *double*] A long note is given here by Steevens (ed. 1793). He quotes Malone's extract from Contareno's *Venice*, which being almost certainly a book in Shakespeare's use, may be deemed best worthy of consideration. The words are: "So great is the prince's authoritie, that he may, in whatever court, *adjoine* himselfe to the magistrate therein, being president, as his colleague and companion, and have *equal power* with the other presidents" (p. 41). "Thus we see," continues Malone, "though he had not a double voice in any one assembly, yet as he had a vote in all the various assemblies, his voice thus *added* to the voice of each of the presidents of those assemblies, might with strict propriety be called *double*, and *potential*" (*i.e.* powerful). Malone's commentary is especially levelled at the difficulty propounded by Steevens from an earlier work than Contareno's, Thomas' *History of Italy*, 1560: "Whereas," says Thomas, "many have reported, the duke in ballotyng should have *two voices*; it is nothing so, for in giving his voice he hath but one ballot as all others have." Steevens goes on then to suppose that Shakespeare may have gone on this report; but supposing he had learnt that it was an error, he might still (as Malone believed) rely on Contareno. Henley supposed the reference was to the optional power of either divorcing or punishing. Others take the word to mean "strong" as opposed to "single," "weak," "as applied to liquors and perhaps to other objects" (Steevens). To an ordinary reader this would commend itself in the first instance. An example may be given from Lyly: "Such double coistrels as you be" (meaning thorough, complete), *Mother Bombie*, ii. 1. But the sense here is twofold, "thorough" and "counterfeit." Davenant speaks of a "strong tall double gelding," *The Platonick Lovers*, Act IV. The word is so used provincially; a "double" snipe is a full or complete snipe, as opposed to the "single" or small jacksnipe in the North; and "double double" is a very strong adjective denoting excess. I am inclined to reject the learned and technical interpretation. For the power of the duke's voice, see note below at "signiory" (line 18).

17. *cable*] or as we say, give him "rope."

My services, which I have done the signiory,
Shall out-tongue his complaints. 'Tis yet to know—
Which, when I know that boasting is an honour,
I shall promulgate—I fetch my life and being
From men of royal siege, and my demerits
May speak unbonneted to as proud a fortune

18. *services*] *service* Q 3. 20. *Which . . . know*] omitted Q 1. 21. *promulgate*] *provulgate* Q 1. 22. *siege*] F 3, 4; *seige* F 1, 2; *height* Q 1, 2; *hight* Q 3. 23. *unbonneted*] *unbonnetting* Pope, Warburton; *e'en bonnetted* Hanmer; *and, bonnetted* Theobald, Steevens; (*unbonnetted*) Ff; *to*] omitted Q 2, 3.

18. *signiory*] "To tell you of the Duke of Venice, and of the Seignory: there is one chosen that ever beareth the name of a duke, but in trueth hee is but seruant to the Seignorie, for of himselfe hee can doe litle: . . . Of the Seignory there be about three hundredth, and about fourtie of the priuie Counsell of Venice, who usually are arayed in gownes of crimsen Satten, or crimsen Damaske, when they sit in Counsell," *First Voyage of Master Laurence Aldersey*, 1581 (Hakluyt, ed. 1811, ii. 268, 269).

21. *promulgate*] publish. In Palsgrave, 1530. Derivation unknown. The Quarto spelling supports a supposed origin.

22. *siege*] literally "seat," but the term here has reference to the more dignified, early sense of "throne." See Cotgrave in *v.* Early writers commonly spelt it "sege," which is probably more correct.

22. *demerits*] Cotgrave is best here: "*Demerite*: m. Desert, merit, deserving; also (the contrary), a disservice, demerit, misdeed, ill carriage, ill deserving; in which sense it is most commonly used at this day," 1611 (ed. 1673). Shakespeare uses the word in both senses. Othello here refers to the services he has done the State, as in v. ii. 339, not to his inherent excellence. Compare Patten, *Expedition into Scotland*, 1548 (Arber's *English Garner*, iii. 57): "What honour and reverence condign, for these his notable demerits ought our Protector to receive?"

23. *unbonneted*] A much disputed expression. Without mentioning the various comments, often very distracting, it is enough to say that the word may well mean what it should mean (*i.e.* with hat on), and therefore, I take it, it *must* mean that. In a passage in *Coriolanus* (II. ii. 30), the verb "bonnet" means to "take off the cap"; according to Schmidt and others, who have the support of Cotgrave, "Bonneter, to put off his cap unto" (1611). Schmidt says, "The common explanation is, without the addition of patrician or senatorial dignity: the bonnet, as well as the toge, being at Venice a badge of aristocratic honours. But nowhere, not even in those plays the scene of which is Venice, is the word *bonnet* found in this sense." This "common explanation" is that of Fuseli, and appears to me very forced. Schmidt may be replied to from Lingua (Hazlitt's *Dods.* ix. 371), where "*Communis Sensus*, a grave man, in a black velvet cassock like a councillor," speaks of a bonnet (over a velvet cap) as a necessary mark of dignity. But it is too great a strain to import into the sense the ceremonial finesse required by Fuseli. Standing bareheaded while addressing a superior was a much more usual custom in those days than now. This is evidenced often by the appearance of the quaint old phrase "remember thy courtesy," meaning "remember your hat's off, be covered."

As this that I have reach'd: for know, Iago,
But that I love the gentle Desdemona,
I would not my unhoused free condition
Put into circumscription and confine
For the sea's worth. But, look! what lights come yond?

Iago. Those are the raised father and his friends:
You were best go in.

Oth. Not I; I must be found:
My parts, my title and my perfect soul,
Shall manifest me rightly. Is it they?

Iago. By Janus, I think no.

28. *yond*] Ff; *yonder* Qq, Pope, Steevens. 29. *Those*] Ff, *These* Qq. 32. *me rightly*] Q 1, Ff; *my right by* Q 2, 3; *Is it they?*] *It is they* Q 1.

26. *unhoused*] "not tied to a household and family" (Schmidt). Whalley says, "It is only by recollecting the way in which the Italians use *cassare*, that we arrive at its true meaning, which is unmarried." "Unhoused" in its normal sense occurs in *Timon*. Here it simply means "free," a dweller in the "tented field." Compare I. i. 126.

27. *sea's worth*] Compare *Winter's Tale*, IV. iv. 500-502; and *Henry V.* I. ii. 163-165. Davenant borrows this expression in *The Cruel Brother* (Maidment, p. 131). A more apposite illustration is that of a chapter (book ix. ch. xxxiiii.) in Holland's *Pliny*, 1601, on "The riches of the Sea." It is only a few lines, and it is to be regarded as an introduction to the following most interesting and lengthy dissertation "Of Pearles: how and where they are to be found." The "riches of the sea" are "varietie of dishes"; "daintie and delicate fishes," but these are "small trifling matters," and "all ryot and superfluitie proceedeth from these shell fishes"—in the form of pearls. Pliny (*i.e.* Holland) goes on to say "The richest merchandize of all, and the most soveraigne commoditie throughout the whole world are these Pearles." Steevens referred to Pliny, and Furness dismisses the note unjustifiably. So pre-eminent were pearls, both in poetry and practice, that it is not unreasonable to suppose the "sea's worth" much enhanced thereby. Compare:

"she is mine own;
And I as rich in having such a jewel,
As twenty seas, if all their sand were pearl"
(*Two Gentlemen*, II. iv. 170).

And again, "A sea of melting pearl, which some call tears" (*ibid.* III. i. 224). Compare also Chester's *Love's Martyr* (Grosart, p. 108), 1601: "I will here expresse . . . The salt Seas unseene, unknowne worthinesse." Pliny's dissertation may have suggested the metaphor to Shakespeare.

31. *perfect*] "fully prepared for what may occur," or "knowing what to do or say," as Schmidt says. Compare *Measure for Measure*, V. 82.

33. *Janus*] Warburton rightly says "there is great propriety in making the double Iago swear by Janus, who

Enter CASSIO, *and certain Officers with torches.*

Oth. The servants of the duke, and my lieutenant.
The goodness of the night upon you, friends!
What is the news?

Cas. The duke does greet you, general,
And he requires your haste-post-haste appearance,
Even on the instant.

Oth. What is the matter, think you?

Cas. Something from Cyprus, as I may divine:
It is a business of some heat: the galleys
Have sent a dozen sequent messengers
This very night at one another's heels;
And many of the consuls, raised and met,
Are at the duke's already. You have been hotly call'd for;

35. *you*] *your* Q 1. 38. *What is*] Ff, *What's* Qq. 41. *sequent*] *frequent* Q 1. 42. *at one*] *one at* Q 2, 3. 44. *already. You*] Ff, Craig; *already; you* Qq and editors.

had two faces." Iago does so because he glories in his duplicity. Ben Jonson uses the "bifronted God's" name similarly. Macilente (*Every Man Out*, I. i. 76), 1599, addresses Carlo Buffone, "an open throated, black mouthed caar," as "good Janus." A more forcible instance is found in *Poetaster* (V. i. 259*b*), 1601, "That he may look bifronted as he speaks."

35.] A poetical paraphrase of "goodnight." Compare "The best and wholesomest spirits of the night Envelop you," *Measure for Measure*, IV. ii. 76. And the Irish "The top of the morning to you."

37. *haste-post-haste*] The words written on dispatches sent express. "He that is a iourney man, and rydeth upon an other mannes horse, yf he ryde an honest pace, no manne wyll dysalowe hym: But yf he make Poste-haste bothe he that oweth the horse, and he peradventure also that afterwarde shal bye the horse, may chaunce to curse hym," Ascham, *Toxophilus* (Arber's reprint, p. 115), 1545. A prominent character in that mouldy old play, *Histriomastix* (*circa* 1599), is named Post-haste. Mr. Simpson indeed had the daring to identify him with Shakespeare. See I. iii. 46.

40. *galleys*] See note at "Castle," III. i. 1.

43. *consuls*] See I. i. 25.

When, being not at your lodging to be found,
The senate hath sent about three several quests
To search you out.

Oth. 'Tis well I am found by you.
I will but spend a word here in the house,
And go with you. [*Exit.*

Cas. Ancient, what makes he here?

Iago. Faith, he to-night hath boarded a land carrack:
If it prove lawful prize, he 's made for ever.

Cas. I do not understand.

Iago. He 's married.

Cas. To who?

Re-enter OTHELLO.

Iago. Marry, to—Come, captain, will you go?

Oth. Have with you.

Cas. Here comes another troop to seek for you.

46. *about*] Ff; *aboue* Q 1, 2; *above* Q 3. 50. *carrack*] Q 1; *carract* F 1; *carack* Malone, Steevens, Globe; *carrack* (Skeat), Craig. 53. *Have with you*] Ff, *Ha, with who?* Q 1.

46. *quests*] bodies of searchers, or search-parties. Schmidt equates it with "search," I. i. 159.

49. *makes*] does. See III. iv. 167.

50. *carrack*] "A name given by the Spaniards and Portuguese to the vessels they sent to Brazil and the East Indies; large, round built, and fitted for fight as well as burden. Their capacity lay in their depth, which was extraordinary. English vessels of size and value were sometimes so called," Admiral Smyth's *Sailor's Word Book* (1867). The boarding of carracks, from the voyages of Drake, Cavendish, and others, was a familiar idea. Blount says "of the Italian word *carico*, or *carco*, a burthen or charge; you have this word," *Glossographia*, 1670.

52.] "How came Cassio such a stranger to this affair when it afterwards (III. iii. 71, 72) appears he went awooing with Othello and took his part in the suit?" (Theobald). Blackstone replies (quoted by Steevens, 1793), "Cassio's seeming ignorance of Othello's courtship or marriage might only be affected, in order to keep his friend's secret till it became publicly known."

53. *Have with you*] I'm in agreement with you. Come along. Nashe's well-known attack upon Gabriel Harvey is entitled *Have with you to Saffron Walden*, 1596. Other forms of the forcible imperative are *Have at it*, *Have to it*, and *Have through* (in Shakespeare).

Iago. It is Brabantio: general, be advised;
He comes to bad intent.

Enter BRABANTIO, RODERIGO, *and Officers with torches and weapons.*

Oth. Holla! stand there!
Rod. Signior, it is the Moor.
Bra. Down with him, thief!
[*They draw on both sides.*
Iago. You, Roderigo! come, sir, I am for you.
Oth. Keep up your bright swords, for the dew will rust them.
Good signior, you shall more command with years
Than with your weapons.
Bra. O thou foul thief, where hast thou stow'd my daughter?
Damn'd as thou art, thou hast enchanted her;
For I 'll refer me to all things of sense,
If she in chains of magic were not bound,
Whether a maid so tender, fair and happy,
So opposite to marriage that she shunn'd
The wealthy curled darlings of our nation,
Would ever have, to incur a general mock,
Run from her guardage to the sooty bosom

57. [They . . .] Rowe *et seq.*; omitted Qq, Ff. 65. *If . . . bound*] line omitted in Q 1, in brackets Ff, Q 2.

55. *be advised*] be cool and careful. "Who, in my rage, kneel'd at my feet and bade me be advised?" (*Richard III.* II. i. 107).

68. *curled*] fashionable, elegant. The badge of an exquisite was a love-lock and curled hair. Compare *Lear*, III. iv. 88, and *Timon*, IV. iii. 160. "'Tis the common humour of all suitors to trick up themselves, to be prodigal in apparel, neat, combed and curled with powdered hair, with a long love-lock, a flower in his ear, perfumed gloves," etc. Burton's *Anatomy* (p. 576, ed. 1852), 1621. A volume might be written, as indeed was done by Prynne, about these love-locks, which were most carefully curled. See *Epicene*, iii. 2 (Cunningham's *Gifford's Jonson*, i. 430*a*).

70. *guardage*] guardianship. Webster says "Old French." It is not in Cotgrave or Palsgrave. It is probable Shakespeare took the word from Holland's *Plinie*: "hee was come from

Of such a thing as thou ; to fear, not to delight.
Judge me the world, if 'tis not gross in sense
That thou hast practised on her with foul charms,
Abused her delicate youth with drugs or minerals

71. *as thou ;*] *as thou :* Ff, *as thou ?* Qq, omitted Seymour conj. 72-77. *Judge . . . thee*] omitted Q 1.

his younger brother, who had recommended his daughter to his tuition and guardenage" (vii. 53). The word is so divided by the lines "guarde-nage," that the *n* would easily drop out. "Guardianage" is better than "guardage." Holland has elsewhere the word "gardenage," of wholly different origin. *New Eng. Dict.* quotes from Beaumont and Fletcher, *Thierry and Theod.* v. 1: "You see this cardicue, the last, and the only quintessence of fifty crowns distill'd in the limbeck of your gardage." This instance has not the appropriate sense that Holland's word has.

70. *sooty*] This seems to be a suitable place to refer to a disputed topic, the colour of Othello. Garrick's Othello is said to have been a failure, comparatively, because he assumed the garb of a negro. Kean first substituted, and Coleridge endêavoured to justify, the tawny hue of the light brown Moor of Mauritania; the complexion of the "burnished sun" ascribed to Portia's suitor, the Prince of Morocco. Knight, Grant White, and others support the Mauritanian view. Halliwell says, "Was Othello a negro? Certainly not. He was a Moor of lofty lineage, thick lips (I. i. 66) and a very dark complexion. The reference to Mauritania, IV. ii. 257, surely settles the disputed question." But the evidence deduced from the one passage about Mauritania is no make-weight against the present word "sootie," the "black Othello" of II. iii. 33, and III. iii. 264, the previous "thick lips," and the "begrimed and black As mine own face" of III. iii. 387. The geographical term Mauritania was, indeed, wide enough to include Ethiopia (see Holland's *Plinie's Naturall Historie* (v. 1). And compare Bk. VI. ch. xix., "Beyond the river Ganges . . . the people are caught with the sunne, and begin to be blackish; but yet not all out so sunburnt and black indeed as the Moores and Æthiopians" (1601). Sir Thomas Elyot calls the Ethiopians, Moors. Wilson says, "Coleridge almost always thought, felt, wrote, and spoke finely as a critic,—but may I venture, in all love and admiration of that name, to suggest that the removal which the stage makes of a subject from reality must never be forgotten?" (*Blackwood's Magazine*, April 1850, p. 484). The conclusion seems to be that Shakespeare wrote of a Negro (*negrezza* in *Cinthio*), a "Negro Moor," as Peele calls Muly Mahamet in the Battle of Alcazar; and that actors and sensitive readers, revolting at such an union, are unable to digest him in his sooty garb. The evidence as to our author's idea is very definite, and, practically, wholly of one kind. Charles Lamb (*Works*, 1870, iii. 102) finds nothing offensive in the *reading* of Desdemona wedding with a coal-black Moor. But the *seeing* is another matter.

71. *to fear*] to terrify. A common sense formerly, as in our "fearful."

72. *gross in sense*] easily discernible, palpable, in apprehension or perception (Schmidt).

73. *practised*] plotted. A common use.

74. *minerals*] powerful or poisonous drugs. See *Cymbeline*, v. v. 50. Compare Ben Jonson, "Nor barren fern, nor mandrake low, Nor mineral to kill," *Golden Age Restored* (*ante* 1616); and Chapman's *Alphonsus*, iv. 2. "a mineral not to be digested, Which burning eats and eating burns my heart."

That weaken motion: I 'll have 't disputed on;
'Tis probable, and palpable to thinking.
I therefore apprehend and do attach thee
For an abuser of the world, a practiser
Of arts inhibited and out of warrant.
Lay hold upon him: if he do resist,
Subdue him at his peril.

Oth. Hold your hands,
Both you of my inclining and the rest:
Were it my cue to fight, I should have known it
Without a prompter. Where will you that I go
To answer this your charge?

Bra. To prison, till fit time
Of law and course of direct session
Call thee to answer.

Oth. What if I do obey?

75. *weaken motion*] Rowe, Ritson, etc.; *weakens motion* Ff, Q 2, 3; *waken motion* Hanmer, Johnson, Steevens. 78. *For*] *Such* Q 1. 83. *cue*] *Qu* Q 1. 84. *Where*] Qq; *Whether* F 1; *Whither* F 2, 3, 4. 85. *To*] *And* Q 1. 87. *if I do*] *if do* F 1; *if I* Pope, Hanmer.

75. *weaken motion*] "Sense, perceptivity, mental sight" (Schmidt). [Schmidt has a misprint here, "All 's" should be "Ant."] The context seems to require a little more than this; the will or power of free choice are what are weakened. Cotgrave gives "*Mouvement*: m. A moving, stirring: motion, agitation, course: agility, moveableness; an inclination, disposition, *free will*." This may possibly, however, have the sense of "motion" in that intolerable conjecture which reads "wakens motion," parallelling the word with that in I. iii. 95. Many are satisfied with Ritson's explanation (equivalent to Schmidt's), "impairs the faculties."

75. *disputed on*] argued in court (Rolfe).

77. *attach*] "take and hold fast" (Skeat); arrest: a legal term, frequent in the historical plays.

83. *cue*] motive, hint, from the theatrical term. Compare "the clock gives me my cue," *Merry Wives*, III. ii. 46; and *Hamlet*, II. ii. 587. Believed to be derived from the French *queue*, a tail; the tail-word or catch-word. Sometimes written *Q* from the sound. An early instance occurs in T. Howell's *Devises*, 1581:

"Take heede therefore, and kepe eche cue so right,
That Heaven for hyre unto thy lotte may light."

And Lyly's *Pap with an Hatchet* (1588): "they must be hangd. Hangde is the Que, and it comes just to my purpose."

86. *course of direct session*] regular, or ordinary course of session.

How may the duke be therewith satisfied,
Whose messengers are here about my side,
Upon some present business of the state
To bring me to him?

Off. 'Tis true, most worthy signior;
The duke's in council, and your noble self,
I am sure, is sent for.

Bra. How! the duke in council!
In this time of the night! Bring him away:
Mine's not an idle cause: the duke himself,
Or any of my brothers of the state,
Cannot but feel this wrong as 'twere their own;
For if such actions may have passage free,
Bond-slaves and pagans shall our statesmen be. 99
[*Exeunt.*

SCENE III.—*A Council-Chamber.*

The Duke and Senators sitting at a table; Officers attending.

Duke. There is no composition in these news
That gives them credit.

91. *bring*] Ff, *beare* Qq.

Scene III.

1. *There is*] *There's* F 1; *these*] Q 1, 2; *this* Ff; *his* Q 3.

99. *pagans*] used contemptuously with reference to Othello's nationality. Malone says, "A very common expression of contempt." I do not recollect it in those past-masters of abuse—Marston, Dekker, and Middleton. Malone's reference to *2 Henry IV.* (II. iii. 168) is not, I submit, to the point. The word there has a special feminine signification, which a reference to Massinger's *City Madam* (ii. 2) will explain. Heath thinks there is a reference in "bond-slaves" to Othello's actual experience of slavery (I. iii. 138).

Scene III.

1. *composition*] accord, agreement.

1. *news*] tidings. Usually a singular in Shakespeare, and in several passages the Folios alter the Quarto reading of "these" to "this," as they do here. The transition was taking place. Com-

First Sen. Indeed they are disproportion'd;
My letters say a hundred and seven galleys.
Duke. And mine, a hundred and forty.
Sec. Sen. And mine, two hundred:
But though they jump not on a just account,—
As in these cases, where the aim reports,
'Tis oft with difference,—yet do they all confirm
A Turkish fleet, and bearing up to Cyprus.
Duke. Nay, it is possible enough to judgement:
I do not so secure me in the error,
But the main article I do approve
In fearful sense.
Sailor. [*Within*] What, ho! what, ho! what, ho!
Off. A messenger from the galleys.

4. *And*] Qq, F 4; omitted F 1, 2, 3. 6. *the*] Ff, *they* Qq; *aim*] *aym'd* Q 1. 10. *in*] Ff, *to* Qq. 11. *article*] *articles* Q 1. 13. *galleys*] *galley* Q 1.

pare N. Breton, "Newes here are none but old or false," *Post with a Packet*, etc. (Grosart reprint i. letter 64), 1603. Skeat gives a reference to Berner's *Froissart*, 1523.

5. *jump*] agree. A frequent word in Shakespeare's time (compare *Merchant of Venice*, II. ix. 62; *Richard III.* III. i. 11), but generally followed by with. See Ben Jonson, *Epicene*, ii. 3: "My speeches jump right with what you conceive."

5. *just*] exact. Frequent in Shakespeare. Ben Jonson uses it:

"just twenty nobles.
Face. O, you are too *just*"
(*Alchemist*, III. ii. 44*b*).

6. *aim*] "Where there is no better ground for information than conjecture" (Warburton). "Aim," with the sense of "guess," "conjecture," occurs in 2 *Henry IV.* III. i. 83: "A man may prophesy with a near aim." Compare Holland's *Plinie*: "In their swimming they descry no land by the eye, but only by their smelling have an aime thereat" (viii. 32).

8. *bearing up to*] taking her course to. Compare *Tempest*, III. ii. 3: "therefore bear up and board 'em." A nautical expression, as in Hayes' *Narrative of Gilbert's Voyage*, 1583 (Payne, 1880, p. 199): "bearing to the south, even for our lives, into the wind's eye."

10. *secure*] hold myself secure on account of the error or disagreement. To make careless or confident (Schmidt), as in *Timon*, II. ii. Compare "security Is mortal's chiefest enemy" (*Macbeth*, III. v. 32), where this sense has its fullest force.

11. *approve*] admit, assent to.

12. *fearful*] full of fear. A very common sense. Compare "timorous," I. i. 75.

Enter Sailor.

Duke. Now, what 's the business?

Sail. The Turkish preparation makes for Rhodes;
So was I bid report here to the state
By Signior Angelo.

Duke. How say you by this change?

First Sen. This cannot be,
By no assay of reason: 'tis a pageant
To keep us in false gaze. When we consider
The importancy of Cyprus to the Turk,
And let ourselves again but understand
That as it more concerns the Turk than Rhodes,
So may he with more facile question bear it,
For that it stands not in such warlike brace,
But altogether lacks the abilities

13. *what's*] omitted Qq. 16. *By . . . Angelo*] omitted Q 1. 24-30. *For . . . profitless*] omitted Q 1. 25. *But*] Ff; *Who* Q 2, 3.

17. *How say you by*] What say you of. Occurs again in *Merchant of Venice*, I. ii. 58; *Hamlet*, II. ii. 128. Compare "He knows some notorious jest by this gull" (Ben Jonson, *Every Man Out*, IV. iv. 118*b*, 1599); and "meant by Cæsar," "meant by us" (*Poetaster*, V. i. 253).

17, 18. *This . . . reason*] this will not stand any reasonable test. It is highly improbable.

18. *pageant*] show, delusion; from the theatrical sense. Compare *Tempest*, "this insubstantial pageant" (IV. 155).

20. *importancy*] importance. A rare word. "The *importancy* or urgency of the cause," Act 32, Henry VIII., 1540 (*New Eng. Dict.*).

23. *facile question bear it*] carry it with easier opposition. Observe that "it" in lines 22, 23, 24 refers to Cyprus. "Facile" does not occur again in Shakespeare. Compare Ben Jonson: "for the weighty shield So long sustained, employ the facile sword" (*Sejanus*, IV. iii. 308*a*, 1603). The sense, easily handled, is exactly parallel.

24. *brace*] an attitude of defence. Brace means literally protection for the *arm*, as in *bracer*, *vambrace*. Halliwell refers the substantive here used to the verb "to brace," to brave, to defy, which is used several times by Skelton: "Suche boste to make, To prate and crake, To face, to brace," *Against the Scottes* (Dyce's *Skelton*, i. 183); and see Dyce's excellent note, ii. 216. Palsgrave has "I brace or face, Je braggue."

25, 26. *abilities . . . dress'd*] To be "dressed in abilities" sounds forced in modern ears, though the meaning is obvious, referring to fortresses, etc. "Abilities" was connected with garb, or outward show through its doublet, "habilaments" perhaps. Compare the

That Rhodes is dress'd in: if we make thought of this,
We must not think the Turk is so unskilful
To leave that latest which concerns him first,
Neglecting an attempt of ease and gain,
To wake and wage a danger profitless.

Duke. Nay, in all confidence, he 's not for Rhodes.
Here is more news.

Enter a Messenger.

Mess. The Ottomites, reverend and gracious,
Steering with due course toward the isle of Rhodes
Have there injointed them with an after fleet.

First Sen. Ay, so I thought. How many, as you guess?

Mess. Of thirty sail: and now they do re-stem
Their backward course, bearing with frank appearance
Their purposes toward Cyprus. Signior Montano,
Your trusty and most valiant servitor,
With his free duty recommends you thus,
And prays you to believe him.

29, 30. *ease . . . wake and*] as in Q 2, 3, F 3, 4; *ease, and gaine To wake, and* F 1, 2. 31. *Nay*,] *And* Q 1. 35. *them*] omitted Q 1. 36, 37. First Sen. *Ay*, . . . *guess?* Mess.] omitted Q 1. 37. *thirty*] *30* Qq; *re-stem*] Ff, *resterine* Q 1, *resterne* Q 2, 3.

following passage in Chettle's *Kind-hartes Dreame* (New Sh. Soc. p. 74), 1592: "This shifter forsooth carried no lesse countenance than a gentleman's abilitie, with his two men in blue coates." Cockeram has "*Habilitie*, handsomenesse." "Dressed" may be taken, however, meaning simply "prepared," and "ability," power.

30. *wage*] to hazard, to attempt, to venture on (Schmidt). Compare *King John*, I. 266. Hardly distinguishable in sense from "wage" in the sense of "wager," *i.e.* "risk" in the modern use.

31. *he's not for Rhodes*] On this feigned attack upon Rhodes, see Introduction.

33. *Ottomites*] Ottomans or Turks. See also line 235 and II. iii. 171. This form is unusual, if not unique.

35. *injointed*] allied, joined. Compare our "disjointed," a verb formed from the similar past participle. "Injoin" (*injungo*) in this sense is in Ainsworth's *Eng.-Lat. Dict.* The omission of "them" (Q 1) seems preferable here. Hudson adopted it.

42. *to believe him*] not to doubt the truth of this intelligence (Johnson).

Duke. 'Tis certain then for Cyprus.
Marcus Luccicos, is not he in town?
First Sen. He 's now in Florence.
Duke. Write from us to him; post-post-haste dispatch.
First Sen. Here comes Brabantio and the valiant Moor.

Enter BRABANTIO, OTHELLO, IAGO, RODERIGO, *and Officers.*

Duke. Valiant Othello, we must straight employ you
Against the general enemy Ottoman.
[*To Brabantio*] I did not see you; welcome, gentle signior.
We lack'd your counsel and your help to-night.
Bra. So did I yours. Good your grace, pardon me;
Neither my place nor aught I heard of business
Hath raised me from my bed, nor doth the general care

44. *Luccicos*] Qq, Ff; *Lucchese* Capell, Malone, Steevens; *not he*] F 1, 2, Q 2, 3; *not here* Q 1; *he not* F 3, 4. 46. *to him; post*] *wish him post* Q 1; *post-post-haste*] hyphened by Steevens, reading *wish* as Q 1. 47. *valiant*] omitted F 2, 3, 4. 51. *lack'd*] *lacke* Q 1, *lack't* Ff. 53. *nor*] Qq; *hor* F 1; *for* F 2, 3, 4. 54. *nor*] *not* Q 1.

44. *Marcus Luccicos*] Nothing is known of this personage. The mention of this name points to some historical source for this play with which we are unacquainted.

46. *post-post-haste*] See note at I. ii. 37.

48, 49.] Malone says it is part of the policy of the Venetian State never to entrust the command of an army to a native. He quotes from Lewkenor's *Contareno*: "Their charges and yearly occasions of disbursement are likewise very great: for always they do entertain in honourable sort, with great provision, a captaine generall, who alwaies is a stranger borne." Reed quotes from the earlier work, Thomas, *Hist. of Venice*, to the same effect: "Fearing," the latter adds, "I thinke, Cæsar's example." Compare Webster's *White Devil*: "Saw you not yet the Moor that 's come to court? . . . He hath, by report, served the Venetian In Candy these twice seven years, and been chief In many a bold design" (Dyce's *Webster*, ed. 1877, p. 35*b*). The Moor in this play (of whom there is a noble description at the place cited) is, however, no Moor, but Francisco de Medicis "disguised like Mulinassar." The date of the play is 1612.

49. *Ottoman*] this term is found in T. Shute's Commentaries, 1562 (*Stanford Dictionary*).

Take hold on me; for my particular grief
Is of so flood-gate and o'erbearing nature
That it engluts and swallows other sorrows,
And it is still itself.

Duke. Why, what 's the matter?

Bra. My daughter! O, my daughter!

All. Dead?

Bra. Ay, to me;
She is abused, stol'n from me and corrupted
By spells and medicines bought of mountebanks;
For nature so preposterously to err,
Being not deficient, blind, or lame of sense,
Sans witchcraft could not.

55. *hold on*] Ff, *any hold of* Q 1, *hold of* Q 2, 3; *grief*] *griefes* Q 1. 59. All] Qq, Sen. Ff. 63. *Being . . . sense*] omitted Q 1; *not*] omitted Q 3; line in brackets Ff, Q 2.

56. *flood-gate*] Shakespeare has this metaphor twice elsewhere (*Ven. and Ad.* 959 and *1 Henry IV.* II. iv. 435). In both cases it refers to the eyes as the floodgates for tears, as it does also in the following lines from Fitzgeoffrey's *Drake* (Grosart, reprint, p. 26), 1596: "at your pleasures drawe or else let downe The flood-hatches of all spectators eies." Collier absurdly says of this passage, "it is the earliest allusion to Shakespeare's *Henry IV.*" An early use of this metaphor will be found in Gabriel Harvey's *Advertisement to Papp-hatchett* (Grosart, ii. 153), 1589: "an open fludgate to drown Pollicy with licentiousness."

57. *engluts*] swallows. The word is found also in *Henry V.* IV. iii. 83, and in *Timon*, II. ii. 175. See Cotgrave, "*Engloutir*: To devour, inglut, ingulf, swallow up." Gabriel Harvey uses it, "didst englut thyself," Pierce's *Supererogation* (Grosart, ii. 114), 1593.

61. *mountebanks*] "Fellows, to mount a bank. Did your instructor In the dear tongues, never discourse to you Of the Italian mountebanks?" Ben Jonson, *The Fox*, ii. 1. Ben Jonson has the best account of these "ciarlitani," who came from Italy about this time. See also Coryat's *Crudities* (1611). The word made its appearance earlier in *Comedy of Errors*, I. ii. 101 (1590). Warburton quotes here the Venetian law, against giving love-potions, held very criminal.

62. *preposterously*] literally "in the wrong order, that first which ought to be last," as in *Midsummer Night's Dream*, III. ii. 121. Compare Ben Jonson: "In witness whereof, as you have preposterously put to your seals already, which is your money, you will now add the other part of your suffrage, your hands," *Bartholomew Fair*, Induction (148*a*).

64. *Sans*] without. Used in English literature from Chaucer's time down to Evelyn's. Occurs about a dozen times in Shakespeare.

Duke. Whoe'er he be that in this foul proceeding
Hath thus beguiled your daughter of herself
And you of her, the bloody book of law
You shall yourself read in the bitter letter
After your own sense; yea, though our proper son
Stood in your action.

Bra. Humbly I thank your grace.
Here is the man, this Moor; whom now, it seems,
Your special mandate for the state-affairs
Hath hither brought.

All. We are very sorry for 't.

Duke. [*To Othello*] What in your own part can you say to this?

Bra. Nothing, but this is so.

Oth. Most potent, grave, and reverend signiors,
My very noble and approved good masters,
That I have ta'en away this old man's daughter,
It is most true; true, I have married her:
The very head and front of my offending
Hath this extent, no more. Rude am I in my speech,
And little blest with the soft phrase of peace;
For since these arms of mine had seven years' pith,
Till now some nine moons wasted, they have used
Their dearest action in the tented field;

69. *your*] Ff, *its* Qq; *sense; yea, though*] Ff; *sense, tho* Q 1; *sense, yea tho* Q 2, 3; *sense; though* Pope. 81. *am I*] *I am* Q 2, 3. 82. *soft*] Ff, *set* Qq, Warburton, Steevens.

70. *Stood in your action*] "Stand" is equivalent almost to the auxiliary verb "to be," in this and several other passages in the plays (Schmidt). Compare I. iii. 70 and II. i. 51.

76.] Compare "Most reverend and grave elders," *Coriolanus*, II. ii. 46.

85. *dearest*] See note at line 260.

And little of this great world can I speak,
More than pertains to feats of broil and battle;
And therefore little shall I grace my cause
In speaking for myself. Yet, by your gracious patience,
I will a round unvarnish'd tale deliver
Of my whole course of love; what drugs, what charms,
What conjuration and what mighty magic—
For such proceeding I am charged withal—
I won his daughter.

Bra. A maiden never bold;
Of spirit so still and quiet that her motion
Blush'd at herself; and she, in spite of nature,
Of years, of country, credit, every thing,
To fall in love with what she fear'd to look on!
It is a judgment maim'd and most imperfect,

90. *unvarnish'd*] *unravish'd* Q 2, 3. 93. *proceeding*] Ff, *proceedings* Qq; *I am*] Ff, *am I* Qq. 94. *daughter*] *daughter with* F 2, 3, 4. 94, 95. *bold; Of spirit so*] so in Ff; line 94 ends *bold of spirit*, Q 1, ends *bold*, Q 2. 98. *on!*] *on?* Qq, *on;* Ff. 99. *maim'd*] *main'd* F 1.

90. *round*] "plain, direct" (Rolfe). We may add, perhaps, the sense of "sincere," "earnest" as found in the adverb "roundly." It occurs (*e.g.*) in *Troilus and Cressida*: "and fell so roundly to a large confession, to angle for your thoughts" (III. ii. 161). And Ben Jonson's *Magnetic Lady*, i. 1: "Set to him roundly, aye and swinge him soundly."

90. *unvarnish'd*] Gabriel Harvey has this applied sense earlier: "varnished phrases" occurs in *A Notable Letter*, etc. (Grosart, i. 284) 1593.

93. *charged withal*] Grey, cited by Furness at line 61, adduces a law of Jac. cap. xii. to the effect, "That if any person or persons should take upon him or them, by witchcraft, inchantment, charm or sorcery, to the intent to provoke any person to unlawful love," the penalty upon conviction is a year's imprisonment. Steevens takes the view that this is the Act Shakespeare relied on; Ritson, that he was acquainted with the Venetian law (see note at i. 171).

93. *withal*] "=with, as placed at the end of the sentence" (Schmidt's *Lexicon*).

95, 96. *motion . . . herself*] Schmidt interprets "motion" here "movement of the soul, tendency of the mind, impulse." Abbott (*Grammar*) says, "*Her* is very often applied by Shakespeare to the mind and soul, which tends to confirm Schmidt." Grant White says "motion" means "natural desires."

That will confess perfection so could err
Against all rules of nature; and must be driven
To find out practices of cunning hell,
Why this should be. I therefore vouch again,
That with some mixtures powerful o'er the blood,
Or with some dram conjured to this effect,
He wrought upon her.

Duke. To vouch this, is no proof,
Without more certain and more overt test
Than these thin habits and poor likelihoods
Of modern seeming do prefer against him.

First Sen. But, Othello, speak:
Did you by indirect and forced courses
Subdue and poison this young maid's affections?
Or came it by request, and such fair question
As soul to soul affordeth?

Oth. I do beseech you,
Send for the lady to the Sagittary,

100. *perfection*] *affection* Theobald; *could*] Ff, *would* Qq. 106. *upon*] *up on* F 1; Duke] omitted F 1; *vouch*] *youth* Q 1. 107. *certain*] *wider* Ff, Globe, Rolfe; *overt test*] Q 1, 2; *over Test* F 1; *over-Test* F 2, 3, 4; *over test* Q 3. 108. *Than these*] Ff, *These are* Qq, Coll. 109. *seeming*] *seemings* Q 1, 2; *do*] Ff, *you* Qq. 115. *Sagittary*] *Sagittar* Q 1; *Sagitary* F 1, 2, 3; *Sagittary* Q 2, 3, F 4.

100. *perfection*] excellence. Compare *Sonnet* 66, "right perfection wrongfully disgraced."

105. *conjured*] The accent is similarly placed in III. iii. 294. Schmidt cites three other similar pronunciations (*Comedy of Errors*, III. i. 34; *Romeo and Juliet*, II. i. 26; *Hamlet*, V. i. 279). Abbott overlooked this in s. 490.

107. *overt test*] "open proofs, external evidence" (Johnson). "Test" may mean (1) "witness," (2) "trial." See Webster. For the sense Jonson gives, "test" would be equivalent to or contracted from "attest," as in *Troilus and Cressida*, V. ii. 122. This seems to be Schmidt's view.

109. *modern*] trivial, commonplace, valueless. The modern sense does not occur in Shakespeare's time, but it must have been in use, since it is the only one in Cotgrave (1611): "*Moderne*: Modern, new, of this age, of these times, in our times." Compare Ben Jonson, "a kind of modern happiness" (IV. i. 47*a*), where the sense is exactly parallel, *i.e.* "transparently worthless," hence fictitious.

115. *Sagittary*] See note I. i. 159.

And let her speak of me before her father:
If you do find me foul in her report,
The trust, the office I do hold of you,
Not only take away, but let your sentence
Even fall upon my life.

Duke. Fetch Desdemona hither.

Oth. Ancient, conduct them; you best know the place.
[*Exeunt Iago and Attendants.*
And till she come, as truly as to heaven
I do confess the vices of my blood,
So justly to your grave ears I 'll present
How I did thrive in this fair lady's love
And she in mine.

Duke. Say it, Othello.

Oth. Her father loved me, oft invited me,
Still questioned me the story of my life
From year to year, the battles, sieges, fortunes,
That I have pass'd.
I ran it through, even from my boyish days
To the very moment that he bade me tell it:
Wherein I spake of most disastrous chances,
Of moving accidents by flood and field,
Of hair-breadth scapes i' the imminent deadly breach,
Of being taken by the insolent foe,

118. *The . . . you*] omitted Q 1. 122. *till*] *tell* F 1; *truly*] *faithful* Q 1. 123. *I . . . blood*] omitted Q 1. 129. *story*] *storyes* Q 3. 130. *fortunes*] Qq, *fortune* Ff. 134. *spake*] Qq, *spoke* Ff. 135. *accidents by*] *accident of* Q 1.

124. *justly*] exactly, conformably with the truth. Jonson has the adjective in *Neptune's Triumph*: "sprightly green, Just to the colour of the sea." Compare *2 Henry IV.* III. ii. 89.

135. *flood and field*] sea and land. Field means any open space of land. Compare "frith and fell." An alliterative touch, not common in the later plays.

136. *scapes*] This form occurs perhaps twice as often as "escape" in Shakespeare, and is a legitimate word. At *eschappé* Cotgrave places it before "escape."

And sold to slavery, of my redemption thence,
And portance in my travel's history:
Wherein of antres vast and deserts idle,
Rough quarries, rocks, and hills whose heads touch heaven,
It was my hint to speak, such was the process;
And of the Cannibals that each other eat,
The Anthropophagi, and men whose heads

138. *slavery, of*] *slavery, and* Q 1, *slavery. Of* Ff, *slavery; of* Q 2, 3, Rowe, Steevens, etc. 139. *portance in my*] Ff, Q 2, *with it all my* Q 1; *travel's*] Pope, Steevens, etc., Craig; *travels'* Globe, *travells* Qq, *Travellours* Ff. 140. *antres*] *Antrees* Q 1, *Antars* Q 2, 3, Ff; *idle*] Qq, F 1; *wilde* F 2, 3; *wild* F 4, Pope, Hanmer, Gifford (in Ben Jonson's *Sejanus*). 141. *and*] omitted F 1; *heads*] *head* F 1. 142. *the*] Q 1; *my* Ff, Q 2, 3. 143. *other*] Qq, F 3, 4; *others* Ff. 144. *Anthropophagi*] F 2, 3, 4; *Anthropophagie* Qq; *Antropophague* F 1.

139. *portance*] behaviour, demeanour, port. Compare Spenser: "a woman of great worth, And by her stately portance borne of heavenly birth," *Faerie Queene*, II. iii. 21; and Tomkis, *Albumazar*, iv. 2: "through what a grace And goodly countenance the rascal speaks! What a grave portance!"

139. *travel's*] This seems to be better than "travels'," as it is frequently printed. Shakespeare commonly uses "travel," where we would use "travels."

140. *antres*] a French word. "Antre, A cave, den, grot, cavern, hole or hollowness under the ground," Cotgrave (1611), ed. 1673. The Latin form is given as English in Bailey's *Dictionary*. Keats used the word "antres" in *Endymion*, bk. ii. line 230. See Chalmers' note on this line quoted by Furness.

140. *idle*] useless, unprofitable. Compare Ben Jonson: "a poor and idle sin" (*Sejanus*, I. i. 1603); and *Comedy of Errors*, "usurping ivy, brier, or idle moss" (II. ii. 180). "Idle is an epithet used [Saxon *ydael*] to express the infertility of the chaotic state in the Saxon translation of the Pentateuch" (Johnson). And see Gifford's note to *Sejanus*. The reading "wild" arose out of a blunder.

143. *Cannibals that each other eat*] Cannibal was a man-eating Carib; a recent word in Shakespeare's time. In Arber's *Eden* (p. 29) mention is made "of the people called Cannibales or Anthropophagi, which are accustomed to eate man's flesh" (1555). Again in Frobisher: "Supposed us belike to be Cannibals, or eaters of man's flesh" (Best's *Narrative of Frobisher's Second Voyage* (Payne, ed. 1880, p. 56), 1577). Sir Walter Raleigh confirms the derivation (*Discovery of Guiana*, 1595). The term became common in metaphorical use, as in Jonson: "make our cannibal-christians Forbear the mutual eating one another, Which they do more cunningly than the wild Anthropophagi, that snatch only strangers" (*Staple of News*, III. i. 308*b*).

144. *Anthropophagi*] This people (of Scythia) appear first in Herodotus, and thence into Pliny's *Natural Historie*. The term was revived in English in Edward VI.'s reign: "Histories make mention of a people called anthropophagi, men-eaters," B. Gilpin, *Sermon*

Do grow beneath their shoulders. This to hear
Would Desdemona seriously incline:
But still the house-affairs would draw her thence;
Which ever as she could with haste dispatch,
She 'ld come again, and with a greedy ear
Devour up my discourse: which I observing,
Took once a pliant hour, and found good means

145. *Do grow*] Qq, *Grew* Ff; *This*] ; *this* Q 1, *These things* Ff, ; *these* Q 2, 3. 147. *thence*] Qq, *hence* Ff. 148. *Which*] *And* Q 1.

before Edward VI., 1552 (*Stanford Dictionary*). Subsequently it was frequently used, as in Eden's *Newe India* (Arber, reprint, p. 23), and Scott's *Discoverie of Whitchcraft* (1584). Dekker calls Ben Jonson an Anthropophagist, because he devours his patrons; *Satiromastix* (Pearson, reprint, p. 234), 1602. It seems likely, however, that Shakespeare's direct source here was Holland's *Plinie's Nat. Hist.* (1601): "Above those (Arimaspians) are other Scythians called Anthrophagi . . . The former Anthropophagi or eaters of men's flesh, whom we have placed about the North Pole" (bk. VII. ch. ii.). Greene perhaps was the first to introduce this resounding word into poetry in his *Selimus*, line 1421, 1594:

"Ah! cruel tyrant and unmerciful,
More bloody than the Anthropophagi,
That fill their hungry stomachs with men's flesh."

Greene was a great enricher of the English language from all sorts of sources.

144, 145. *men . . . shoulders*] "on that branch which is called Caora, are a nation of people whose heads appear not above their shoulders . . . They are called Ewaipanoma. They are reported to have their eyes in their shoulders, and their mouths in the middle of their breasts," Sir W. Raleigh, *Discovery of Guiana* (*Payne's Voyages*, ed. 1880, p. 376), 1595. Raleigh goes on, "such a nation was written of by Mandevile, those reports were holden for fables many years . . . Whether it be true or not the matter is not great, neither can there be any profit in the imagination: for mine own part I saw them not." He regrets he did not chance to hear of them in time, as "I might have brought one of them with me to put the matter out of doubt" (*ibid.* p. 377). At p. 390 mention is made again of "divers nations of Cannibals and of those Ewaipanoma without heads." We find these people also in Pliny: "Again, beyond those (Troglodytes) westward, some there bee without heads standing upon their neckes who carry eies in their shoulders" (Holland's *Plinie*, xii. 2). Shakespeare refers again to this fable in the *Tempest* (III. iii. 46). In *De prodigiis ostentis per conradum Lycostheneum* (p. 670), 1557, there is an engraving of one of these headless men.

149. *greedy ear*] Malone quotes Spenser:

"Whylest thus he talkt, the Knight with greedy eare,
Hong still upon his melting mouth attent"
(*Faerie Queene*, VI. ix. 26).

Steevens refers to *aures avidæ* of Cicero's Orations, and to Ovid, *De Ponto*.

151. *pliant*] easily bent, yielding. Hence suitable, convenient. Not found elsewhere in Shakespeare, and not then a common term. It is found in Gabriel Harvey's *A New Letter, etc.* (Grosart, i. 268), 1593: "the prompt

To draw from her a prayer of earnest heart
That I would all my pilgrimage dilate,
Whereof by parcels she had something heard,
But not intentively: I did consent,
And often did beguile her of her tears
When I did speak of some distressful stroke
That my youth suffer'd. My story being done,
She gave me for my pains a world of sighs:
She swore, in faith, 'twas strange, 'twas passing strange;
'Twas pitiful, 'twas wondrous pitiful:
She wish'd she had not heard it, yet she wish'd
That heaven had made her such a man: she thank'd me,

154. *parcels*] *parcell* Q 1. 155. *intentively*] Qq; *instinctively* F 1; *distinctively* F 2, 3, 4. 157. *distressful*] *distressed* Q 1. 159. *sighs*] Qq, *kisses* Ff.

and pliant Nature." Compare "*Traictable*, tractable, pliant, facile, intreatable, courteous, gracious" (Cotgrave).

153. *dilate*] to relate at large, to enlarge upon. So in *Comedy of Errors*, "dilate at full What hath befallen." This word is found spelt "delate," which leads to confusion. In a letter of Elizabeth to James (Jan. 1595–6, Camden Soc. 1849, p. 113), I find the words "whos praise, if I shuld not lessene in praising, I could more *delate*, but thus muche I must tell you, that I cannot imagin," etc. Minshew has "To delate or speak at large of anything; see to Dilate." Compare the following: "In my delating brains a thousand thoughts were fed," T. Howell, *Devises* (Grosart, ii. 192), 1581.

155. *intentively*] attentively. Cotgrave has "*Ententivement*: Intentively, busily, earnestly, attentively, carefully, heedfully." Steevens cites two examples from Chapman's *Homer*. Compare Hakluyt, ii. 196 (rept. 1809), 1599: "his knights intentiuely ready, and prepared to liue and die, and to receiue his enemies as they ought to bee receiued."

159. *world of sighs*] vast, immense quantity of sighs. A favourite expression with Shakespeare. Compare "a world of curses" (*1 Henry IV*. I. iii. 164). And Holland's *Plinie*, xxxv. 14: "the earth thus infarced, continueth a world of yeers, and perisheth not."

163. *her*] There is a difference of opinion as to whether the pronoun here is accusative or dative. The accusative is more pleasing, and more consonant with the bright and perfect innocence of Desdemona's character. She listens, rapt in hero-worship, and what more natural than the expression of the familiar feminine thought, "Oh that I were a man to do such gallant deeds." The sense of the dative belongs to an ordinary, not to say to a forward temperament. Desdemona's admiration for her "warrior's" deeds is a corner-stone of the play, and Othello

And bade me, if I had a friend that loved her,
I should but teach him how to tell my story,
And that would woo her. Upon this hint I spake:
She loved me for the dangers I had pass'd,
And I loved her that she did pity them.
This only is the witchcraft I have used.
Here comes the lady; let her witness it.

Enter DESDEMONA, IAGO, *and Attendants.*

Duke. I think this tale would win my daughter too.
Good Brabantio,
Take up this mangled matter at the best:
Men do their broken weapons rather use
Than their bare hands.
Bra. I pray you, hear her speak:
If she confess that she was half the wooer,
Destruction on my head, if my bad blame
Light on the man! Come hither, gentle mistress:
Do you perceive in all this noble company
Where most you owe obedience?
Des. My noble father,
I do perceive here a divided duty:
To you I am bound for life and education;

166. *hint*] Ff, *heate* Qq. 167. *had*] Qq, F 1; *have* F 2, 3, 4. 177. *on my head*] Ff, *light on me* Qq (*lite* Q 1).

in recognising this keen sympathy calls her his "fair warrior" (II. i. 184); to which pet name that she loved she refers back in the plaintive words "unhandsome warrior as I am" (III. iv. 149). For the thought, compare *Coriolanus*, I. i. 235. Furness agrees, hesitatingly, with the above view. He cites Knight, Cowden-Clarke, Rolfe, Hudson, and Purnell in favour of the dative, as well as the German translators. The earlier commentators say nothing.

173.] settle this as well as you can: *take up*, to make up, to settle, as in *As You Like It*, V. iv. 50 and V. iv. 104, and elsewhere in Shakespeare (Schmidt). *At the best*, "How fare you?" "Ever at the best, hearing well of your lordship" (as well as possible), *Timon of Athens*, III. vi. 29. Clarke, I think, suggested "mingled" here.

My life and education both do learn me
How to respect you; you are the lord of duty,
I am hitherto your daughter: but here's my husband,
And so much duty as my mother show'd
To you, preferring you before her father,
So much I challenge that I may profess
Due to the Moor my lord.

Bra. God be with you! I have done.
Please it your grace, on to the state-affairs:
I had rather to adopt a child than get it.
Come hither, Moor:
I here do give thee that with all my heart,
Which, but thou hast already, with all my heart
I would keep from thee. For your sake, jewel,
I am glad at soul I have no other child;
For thy escape would teach me tyranny,
To hang clogs on them. I have done, my lord.

Duke. Let me speak like yourself, and lay a sentence
Which, as a grise or step, may help these lovers
Into your favour.

184. *the lord of*] *lord of all my* Q 1. 189. *God . . . done.*] *God bu'y, I ha done:* Qq. 194. *Which . . . heart*] omitted Q 1. 200. *as*] Qq, F 1; *like* F 2, 3, 4. 201. *Into your favour*] omitted in Ff.

183. *learn*] teach. Common in Shakespeare and writers of his time. Now a frequent vulgarism. It occurs (once) in Chaucer: "Thus was I ones lerned of a clerk," *The Chanouns Yemannes Tale.*

194. *all*] omitted, Pope. This editor omitted a word for metrical purposes, or made contractions, at his will. These alterations are not noticed in this edition.

195. *jewel*] Falstaff uses this term of endearment in *Merry Wives*, "Have I caught thee, my heavenly jewel," quoting from Sidney's *Astrophel and Stella* (second song). It stands there: "Have I caught my heavenly jewel." See Dyce's note to passage in *Merry Wives*. There it is grotesque; here it is bitter in the extreme.

199. *like yourself*] as if I was in your position—in full sympathy with you. Other meanings are suggested by Rolfe. Johnson explains, "sententiously." But "hang clogs" can hardly be called a "sentence."

200. *grise*] degree, step. See *Twelfth Night*, III. i. 135. A common word in

When remedies are past, the griefs are ended
By seeing the worst, which late on hopes depended.
To mourn a mischief that is past and gone
Is the next way to draw new mischief on.
What cannot be preserved when fortune takes,
Patience her injury a mockery makes.
The robb'd that smiles steals something from the thief;
He robs himself that spends a bootless grief.

Bra. So let the Turk of Cyprus us beguile;
We lose it not so long as we can smile.
He bears the sentence well, that nothing bears
But the free comfort which from thence he hears;
But he bears both the sentence and the sorrow,
That, to pay grief, must of poor patience borrow.

203. *the worst*] *worst* F 3, 4. 205. *new*] Ff, *more* Qq. 207. *mockery*] *mock'ry* F 1, *mocker* Q 3. 208. *from the*] *from a* Q 3. 210. *So let*] *So, let* Theobald.

Ben Jonson. Variously spelt, grice, grise, grize, greece, gree, grece, etc. See Baret, *Alvearie* (1580), "grises or steps were made to go into the entry: gradibus surgitant limina" (*Virgil*).

202.] Equivalent to "past cure, past care," a saying found in Greene's *Mamilia* (Grosart ed., ii. 154), 1583; and in *Love's Labour's Lost*, v. ii. 28.

204, 205.] Compare "He that will seek harm, shall find harm" Caxton's *Reynard the Fox* (Arber, p. 50), 1483; or its more modern form, "Harm watch, Harm catch" (Ben Jonson, *Bart. Fair*, v. 2).

208, 209.] Compare "He well abides that can well endure, quoth Hendyng," *ante* 1300; or as Shakespeare puts it in *Merry Wives*, "What cannot be eschewed must be embraced." *Vincit qui patitur*, or "Of sufferance cometh ease," are other parallels of an earlier date.

211-219.] The best parallel illustration to Brabantio's string of "sentences" will be found in Leonato's speech in *Much Ado*, v. i. He is also mourning over the loss of a daughter:

"Patch grief with proverbs, make misfortune drunk
With candle-wasters . . .
Charm ache with air and agony with words:
No, no: 'tis all men's office to speak patience . . .
Therefore give me no counsel."

212. *sentence*] maxim, proverb, as above (line 199) and again in this speech. See also *Much Ado*, II. iii. 249, etc.

213-215.] He must not only put up with gratuitous counsel, but resort afterwards to patience to console himself.

215. *poor patience*] There was a variety of proverbs about "poor patience." As "Patience perforce"; "There's no remedy but patience"; "Patience is a pack-horse" (cf. *Henry V.* II. i. 26); "Let patience grow in your garden always"; "Purse penniless and patience remediless," etc.

These sentences, to sugar or to gall,
Being strong on both sides, are equivocal:
But words are words; I never yet did hear
That the bruised heart was pierced through the ear.
I humbly beseech you, proceed to the affairs of state.

Duke. The Turk with a most mighty preparation makes for Cyprus. Othello, the fortitude of the place is best known to you; and though we have there a substitute of most allowed sufficiency, yet opinion, a sovereign mistress of

219. *ear*] *eares* F 1. 220. *I . . . proceed to*] F 1, 2; *Beseech you now, to* Qq; *I humbly beseech you to proceed to* F 3 (*I* omitted F 4); *Beseech you, now to* Theobald; *of state*] Ff, *of the state* Qq. 221. *a*] omitted Qq. 225. *a sovereign*] Qq, Steevens, Globe; *a more sovereign* Ff, Rowe.

216, 217. *to sugar . . . equivocal*] to sweeten, or to annoy, etc. The passage is explained by rendering "sugar" and "gall" as infinitives (Schmidt). This gives an awkward sound to the verb "to sugar," not warranted by other Shakespearian usage. Might the sense be taken "these sentences (or maxims), strong on both sides, have doubtful sense, they are equal either to sugar or to gall"? Possibly Shakespeare wished to write "equivalent," but the exigency of rhyme demanded this substitute. The Latin word "equivocal" was hardly established, and was perhaps somewhat vague. *New Eng. Dict.* has only one earlier example: Fulbecke, 1601-2 (excluding the "nonce-word" in *All's Well*). What is it we are to sugar? Is it Brabantio or things in general?

219. *pierced*] entered, penetrated, reached; as in *Lear*, I. iv. 368: "how far your eyes may pierce I cannot tell." The word here, however, as Furness remarks, needs to mean "penetrated with a soothing or consoling power," and numerous suggestions, alterations, and illustrations have been advanced to that effect. Schmidt's fourth sense of "pierce" is "to affect, to touch, to move deeply," and he has a dozen examples of that use. The first suffices: "plain words best pierce the ear of grief" (*Love's Labour's Lost*, V. ii. 763).

222. *fortitude*] power to resist attack. No other example in this sense has been adduced; the following from *New Eng. Dict.* comes nearest to it: "a beast . . . excelling other beastes in fortitude and strength" (*Eden's Travels* (Arber, reprint), 1553). But it is not a good example, as its sense is not defined by the context. The word might, however, be well replaced by "strength." But I know no other instance of its being applied to inanimate objects. The "beast" use is a step that way.

225, 226. *opinion . . . effects*] public reputation, which governs outward show or manifestation. "Effects" here has escaped Schmidt, perhaps through a misprint for "success," which occurs where this passage is cited at "opinion." Opinion (like "opportunity") was often made the subject of a quasi-personal address or attack. Guilpin has a lengthy tirade in *Skialetheia* (1598). He addresses her as "innovation's mistris." See also Marston, *Scourge of Villainy* (Bullen ed., iii. 370).

effects, throws a more safer voice on you: you must therefore be content to slubber the gloss of your new fortunes with this more stubborn and boisterous expedition.

Oth. The tyrant custom, most grave senators,
Hath made the flinty and steel couch of war
My thrice-driven bed of down: I do agnize
A natural and prompt alacrity

226. *safer*] Qq, F 1; *safe* F 2, 3, 4. 227. *gloss*] *glosse* Qq, F 1; *grosse* F 2; *gross* F 3, 4, Rowe. 230. *grave*] *great* Q 1. 231. *couch*] *Cooch* Qq, *Coach* Ff. 233. *alacrity*] *Alacartie* F 1.

226. *more safer*] The doubled comparative and superlative were in frequent use. See Abbott's *Grammar*, s. 11. Ben Jonson, quoting an instance in each from Sir Thomas More, defends the practice as "an elegant phrase of speech" (*English Grammar*, II. iv.).

227. *slubber*] soil, sully (Schmidt). The more usual sense (hardly separable) is "slur over," "smear," or "perform in a slovenly way," "I slubber, I fyle [defile] a thyng" (Palsgrave). Shakespeare has the word again in *Merchant of Venice*, II. viii. 39; and "beslubber," *1 Henry IV.* II. iv. 341. In a letter of Elizabeth to James (Camden Society, p. 121, 1597–8) this passage occurs: "Looke you not therefore that without large amends I may or will slupper-up such indignities." And in Chapman's continuation to Marlowe's *Hero and Leander* (4th sest. line 212), 1598, "slubbered duties" is another example. See also Halliwell's *Dictionary*. Steevens quotes from *Jeronymo* (Hazlitt's *Dodsley*, iv. 374), 1588. This metaphor, with "slubber" varied to "soil," occurs in *Much Ado*, III. ii. 6.

229. *boisterous*] fierce, violent and rough. A word of a stronger meaning formerly than it has at present. Compare "base and *boisterous* sword," *As You Like It*, II. iii. 31. So Gabriel Harvey, "boysterous and fierce creatures" (Grosart's ed., i. 49), *Three Proper Letters*, 1580.

232. *thrice driven*] thoroughly sifted (as by the wind), or prepared. "Thrice" is commonly used by Shakespeare "by way of general amplification." Gabriel Harvey has ten such compounds additional to those in Shakespeare. "Driven," *i.e.* driven before the wind, and therefore that which is sorted out from the coarser particles, purified and sifted. Similarly we have "as white as *driven snow*" (*Winter's Tale*, IV. 3); an intensitive form of the much earlier "as white as snow." "Driven snow" was used earlier by Nashe, *Martin's Month Mind* (Grosart's *Nashe*, i. 186), 1589. A "doun-bed" is spoken of as excessive luxury in Cambyses (Hazlitt's *Dodsley*, iv. 175), 1578. Shelley borrows this expression in *The Cenci*, ii. 2: "thrice-driven beds of down and delicate food." Shelley has several Shakespearian reminiscences in this tragedy.

232. *agnize*] to recognise the existence of, to acknowledge, to confess. "Unthankful is he that doth not agnise and knowledge the unmeasurable kindness of this most excellent prince" (Becon, *Polity of War*, 1543, *New Eng. Dict.*). Malone gives another early example. See Cockeram's and Bulloker's Dictionaries.

I find in hardness; and do undertake
These present wars against the Ottomites.
Most humbly therefore bending to your state,
I crave fit disposition for my wife,
Due reference of place and exhibition,
With such accommodation and besort
As levels with her breeding.

Duke. If you please,
Be 't at her father's.

Bra. I 'll not have it so.

Oth. Nor I.

Des. Nor I, I would not there reside,
To put my father in impatient thoughts
By being in his eye. Most gracious duke,
To my unfolding lend your prosperous ear,

234. *do*] *would* Q 1. 235. *These . . . wars*] Malone; *This . . . Warres* Q 1, F 1; *This . . . warre* Q 2, F 2 (*war* Q 3, F 3, 4). 238. *reference*] F 1, 2, Q 2, 3; *reuerence* Q 1, *reverence* F 3, 4, Rowe, Hanmer, etc.; *preference* Johnson conj. 240, 241. *If . . . father's*] divided as by Capell, one line Qq; *Why at her Fathers?* F 1; *Why, at her Fathers.* F 2, 3, 4. 242. *Nor I, I would not*] Qq, *Nor would I* Ff, Rowe. 245. *your prosperous*] Ff, Globe; *a gracious* Qq, Capell, Steevens, Malone; *your gracious* Pope, Theobald, Craig.

234. *hardness*] hardship. Compare 2 Tim. ii. 3: "Thou therefore endure hardness, as a good soldier of Jesus Christ." And see *Cymbeline*, III. vi. 21.

235. *Ottomites*] See above, line 33.

238. *reference*] assignment, appointment (Schmidt). Compare Cotgrave, "*Remise* . . . a reference, referring, *or committing unto*."

238. *exhibition*] provision, allowance, Still in use in the universities. See *Two Gentlemen of Verona*, I. iii. 69, and *Lear*, *Cymbeline*, and later (IV. iii. 75) in this play. Compare Ben Jonson, "Good truth, I'll pay you again at my next exhibition," *Every Man Out*, II. ii. 93*b* (1599). Jonson uses the term half a dozen times.

239. *besort*] a substantive, not known elsewhere, formed from "sort," in the sense of "rank," "quality," as in *Much Ado*, I. i. 7: "but few of any sort and none of name." This construction implies a verb, which verb occurs in *Lear*, I. iv. 244: "such men as may besort your age." These are the only examples in *New Eng. Dict.*

240. *levels with*] is equal or even with. The adjective occurs in the same sense in *Antony and Cleopatra*, IV. xv. 66: "Young boys and girls are level now with men."

245. *unfolding*] communication, explanation. Equivalent to our "disclosure." Often used by Shakespeare. Compare Ben Jonson: "What riddle is this? unfold yourself, dear Robin" (*Sad Shepherd*, II. ii. 502*b*).

245. *prosperous*] auspicious, favour-

And let me find a charter in your voice
To assist my simpleness.

Duke. What would you, Desdemona?

Des. That I did love the Moor to live with him,
My downright violence and storm of fortunes
May trumpet to the world: my heart 's subdued
Even to the very quality of my lord:
I saw Othello's visage in his mind,

246. *charter*] Qq, F 1; *character* F 2, 3, 4. 247. *To . . . simpleness.*] *And if my simplenesse.*—Q 1. 248. *you, Desdemona?*] *you—speake.* Q 1. 249. *did*] omitted Ff. 250. *and . . . fortunes*] *and scorne of Fortunes* Q 1, *and scorn of Fortune*, Johnson conj.; *fortunes*] *Fortune* Keightley. 252. *very quality*] *utmost pleasure* Q 1.

ing, propitious. Compare Ben Jonson, "Besides in taking your last augury, No prosperous bird appeared," *Sejanus*, v. i. 315*b*, (1603). And see *Timon of Athens*, v. i. 168, "prosperous gods."

246. *Let . . . voice*] Let your favour privilege me (Johnson). "Voice" here is equivalent to "vote," as in I. ii. 13 and I. iii. 226. The classical *favete linguis*.

250.] A debatable line, with variants in the readings and explanations. Singer explains it, "the stormy violence I have used against my fortunes." Rolfe separates the two figures: "the bold action I have taken, and the stormy fortunes I have voluntarily encountered" (in order to marry Othello). Rolfe's paraphrase is preferable, conveying, as it does, a wider force. This speech of the gentle Desdemona justifies the appellation of "warrior." Should a crisis arise, "like many women whose gentleness of nature has been wrought into timidity by a too rigid strictness on the part of those who bring them up, she is capable of bold action and self-assertion on rare occasions" (Cowden-Clarke). Rolfe's explanation above is that of Edwards, followed by Malone.

251, 252. *subdued . . . to*] subject to, subjugated by. Compare *Sonnet* 111:

"And almost thence my nature is subdued
To what it works in, like the dyer's hand."

252. *quality*] Malone, followed by Dyce, Singer, and others, gives this word the sense "profession," which it frequently bears in Shakespeare and other writers of his time. He says the purport of her speech is, that as she had married a soldier, so she was ready to accompany him to the wars, and he calls upon the Quarto reading to support him. The speech is a practical one, suggesting immediate action, and this view seems more natural than that of Schmidt, etc., making quality= nature. For quality in the sense of "profession," "trade," compare *Hamlet*, II. ii. 333 and 411. The earliest reference I have is a good one: "Vocation, Profession, or Qualitie," G. Harvey, *Advertisement for Papphatchett* (Grosart, ii. 199), 1589.

253.] It must raise no wonder that I loved one of Othello's visage; I saw his face only in his mind: the greatness of his character reconciled me to his appearance. There is no occasion to make this line conflict with the sense given to "quality" above, as several editors do. Desdemona at once adverts again to his "valiant parts" as a

And to his honours and his valiant parts
Did I my soul and fortunes consecrate.
So that, dear lords, if I be left behind,
A moth of peace, and he go to the war,
The rites for which I love him are bereft me,
And I a heavy interim shall support
By his dear absence. Let me go with him.

Oth. Let her have your voices.
Vouch with me, heaven, I therefore beg it not,
To please the palate of my appetite;
Nor to comply with heat, the young affects
In my defunct and proper satisfaction;

258. *which*] Qq, *why* Ff. 261. *Let . . . voices*] Dyce *et seq.*, *Let . . . voice* Ff, *Your voyces Lords; beseech you let her will, Have a free way*, Qq. 262. *Vouch . . . heaven,*] omitted Q 1, the lines ending *will, . . . not*; in Q 2, 3 *Have a free way* forms a separate line. 264, 265. *heat, the young affects In my defunct*] Qq, Ff (*effects* F 2, 3, 4); *heat, the young affects, In my distinct* Theobald, Steevens; *heat, (the young affects In me defunct)* Upton, Capell, Dyce, Globe, etc.; *heat, the young affects, In my disjunct* Malone.

soldier, and to them and the honours gained thereby she consecrates herself. This line is a sort of parenthetical apology for his colour, given with the most loving delicacy. It is the one and only reference she deigns to make throughout the play to the reproaches levelled at his "sooty" exterior.

257. *moth*] "An idle eater" (Schmidt). It may be suggested here that "moth" was an obsolete form of "mote," as in the 1604 Quarto of *Hamlet*, I. i. 112, and the Folio of *King John* (IV. i.). If we read "mote," the sense would be "an insignificant trifle" or "useless atom." See Nares in *v.* And see note in Clarendon Press to the above passages, and to *Midsummer Night's Dream*, v. i. 306, and *Henry V.* IV. i. 170. But the expression in the text has a poetical status of its own, too thoroughly accepted to be disturbed. Compare "But you had not meet with many such poor moths as Master Pory, who must have both meat and money," Letter of John Chamberlain, 1613 (*Court and Times of James the First*, i. 264).

258. *rites*] "the duties in the intercourse of love" (Schmidt). Compare *Sonnet* xxiii. 6, "The perfect ceremony of love's rite," and *All's Well*, II. iv. 42.

260. *dear*] "grievously felt" (Schmidt). "*Dear* is used of whatever touches us nearly either in love or hate, joy or sorrow," Wright (*apud Hamlet*, I. ii. 182, Clar. Press, *q.v.*). The term was therefore often used of disagreeable, or even hateful affections. Compare "Here 's no dear villainy!" Middleton *Mayor of Quinborough*, iv. 2. Compare I. iii. 85.

264, 265. *heat . . . defunct*] A very difficult and much debated passage. The reading of the text differs from that of the Globe and Cambridge editors, based upon Capell's reading "me" for "my." The present is the earliest known use in English of this Latin participle. Its meaning of "dead" in that language was a late use, first due perhaps to

But to be free and bounteous to her mind:
And heaven defend your good souls, that you think
I will your serious and great business scant
For she is with me. No, when light-wing'd toys
Of feather'd Cupid seel with wanton dullness
My speculative and officed instruments,

266. *to her*] *of her* Q 1. 268. *great*] Ff, *good* Qq. 269. *For*] Qq, *When* Ff. 270. *Of*] Ff, *And* Qq; *seel*] F 4; *seele* F 1, 2, 3; *foyles* Qq. 271. *officed*] *offic'd* Ff, *active* Qq; *instruments*] Qq, *instrument* Ff.

Pliny (= *cadaver*), in which sense Shakespeare uses it in *Cymbeline*, IV. ii. 358. The first Quarto reads:

"Nor to comply with heate, the young affects
In *my* defunct, and proper satisfaction,
But to be free and bounteous to her mind."

The first Folio differs only in omitting the comma after "heat," and in placing a full stop at "satisfaction," and in a couple of spellings. The primary sense of *defunctus* is "discharged from." Othello immediately states that it is only her mental desires he wishes to comply with, and calls upon himself all disgrace if he gives way to his appetites, thereby scanting or neglecting the great business of the State. Therefore he determines, and announces his determination, not to yield to natural inclinations in his "discharged" (or "laid aside") marriage "rites." Littrè has an early French example (La Fontaine), "marquise defunct," where the meaning is one who has been deposed or dismissed; an "ex-marquise." Othello means to rid himself from these "light-winged toys," though entirely his own, till his business is done. In Ryder's *Bibliotheca Scholastica* (1589), "rid from" and "discharged from" are equivalents to *defunctus*. If this explanation is not accepted I would read "deferred" instead of "defunct," used, as elsewhere in Shakespeare, for "postpone," "delay," "adjourn," "suspend." Compare "I have but an hour Of love," lines 299, 300. The signification "dead" for "defunct" here, is quite intolerable.

269. *For*] because. A common usage of the time.

269. *light-wing'd*] volatile. Winged with light. Bullen's "Middleton" had already used this poetical expression in *Blurt Master-Constable*, II. i. (1602):

"Well, I will go,
And with a light-winged spirit insult o'er woe."

270. *seel*] blind. A term in falconry. See also III. iii. 210. "Seeling is when a hawk first taken is so blinded with a thread run through the eyelids, that she seeth not or very little, the better to make her endure the hood" (*Gentleman's Recreation*). Compare Jonson's *Catiline*, Act I. (84*b*): "Are your eyes yet unseeled?" "Foil" (the Qq reading) is supported in the sense of disgrace, degrade, by the following passage in Capt. John Smith's Works (Arber, p. 926), 1631: "although all our plantations have been so foyled and abused, their best good willers . . . discouraged," etc.

271.] "My visual and active powers" (Rolfe). "Speculative," as yet a rare word, had been used by Gabriel Harvey before 1583 (Letter Book, Grosart's *Harvey*, i. 127). In the sense required here, "pertaining to vision," Webster refers to Bacon.

271. *officed*] having a place, or function (Schmidt). Compare *Winter's Tale*, I. ii. 172. For "taint," see II. i. 274.

That my disports corrupt and taint my business,
Let housewives make a skillet of my helm,
And all indign and base adversities
Make head against my estimation!
Duke. Be it as you shall privately determine,
Either for her stay or going: the affair cries haste,
And speed must answer it.
First Sen. You must away to-night.
Oth. With all my heart.
Duke. At nine i' the morning here we'll meet again.
Othello, leave some officer behind,
And he shall our commission bring to you;
With such things else of quality and respect
As doth import you.
Oth. So please your grace, my ancient;
A man he is of honesty and trust:

275. *estimation*] Ff, *reputation* Qq. 277. *her*] omitted Q 1; *affair cries*] *affaires cry* Q 1. 278. *answer it.*] Ff, *answer, you must hence to-night* Qq, *answer. You must hence to-night* Pope, etc., *answer 't; you must hence to-night* Camb., *answer it*, etc. (as here) Globe, Craig. 279. First Sen. *You . . . to-night*] Desd. *To-night, my Lord?* Duke. *This night* Qq, Theobald, Warburton *et seq*. Camb.; Des. *To-night, my lord, to-night?* Pope and Hanmer; omitted in Ff. 280. *nine*] *ten* Q 1. 283. *With*] Qq, *And* Ff, Rowe, Steevens; *and*] *or* Q 1. 284. *import*] *concerne* Q 1; *So*] Ff, omitted Qq.

273. *skillet*] a small saucepan with a long handle. The term is in provincial use (Irish *sgileid*, saucepan, or skillet). In Skelton's *Elynour Rummyng* (*circa* 1515) the word is spelt "skellet," as in Qq. It is a diminutive of "skele" (a dairy vessel), still in use in Yorkshire. See Herrtage's note in *Catholicon Anglicum*. To convert a helmet to debased usage was not a new thought. Peele's lines, "His helmet now shall make a hive of bees," are well known. Compare also Beaumont and Fletcher's *Cupid's Revenge*, iv. 2. So Lyly: "for what else do we see now than a kinde of softnes in every man's minde; bees to make their hives in souldier's helmets" (*Campaspe*, iv. 3, 1584). This idea forms one of Alciati's *Emblems*, reproduced by Whitney, 1586.

274. *indign*] unworthy, shameful, Lat. *indignus*. Compare Spenser: "Sith she herself was of his grace indigne" (*Faerie Queene*, IV. i. 30). Nares errs in saying Chaucer uses this word. He uses "undigne" twice in the same sense in *The Clerke's Tale* and *The Persone's Tale*.

284. *import*] concern. Compare *Antony and Cleopatra*, I. ii. 125: "What else more serious Importeth thee to know."

To his conveyance I assign my wife,
With what else needful your good grace shall think
To be sent after me.

Duke. Let it be so.
Good night to every one. And, noble signior,
If virtue no delighted beauty lack,
Your son-in-law is far more fair than black.

First Sen. Adieu, brave Moor; use Desdemona well.

Bra. Look to her, Moor, if thou hast eyes to see:
She has deceived her father, and may thee.

[*Exeunt Duke, Senators, Officers, &c.*

Oth. My life upon her faith! Honest Iago,
My Desdemona must I leave to thee:
I prithee, let thy wife attend on her;
And bring them after in the best advantage.
Come, Desdemona; I have but an hour
Of love, of worldly matters and direction,
To spend with thee: we must obey the time.

[*Exeunt Othello and Desdemona.*

289. [To Brab.] Capell, Globe, [To Brabantio.] Steevens; omitted Qq, Ff, Rolfe. 293. *if thou hast eyes*] *have a quick eye* Q 1, Johnson, Steevens. 294. *and may*] *may doe* Q 1. 298. *them*] Ff, *her* Qq; *the*] Qq, F 1; *their* F 2, 3, 4. 300. *worldly*] Qq, *wordly* F 1, 4; *matters*] Qq, *matter* Ff. 301. *spend*] Qq, F 1, *speake* F 2, *speak* F 3, 4; *the*] *the the* F 1.

287.] *i.e.* "With what else your good grace shall think needful." Compare *Hamlet*, III. iii. 3: "I your commission will forthwith dispatch." See Abbott's *Shakespearian Grammar*, where many similar "transpositions" are cited.

289.] The insertion of a stage direction "To Brabantio" is needless here, as Rolfe remarks, since the speech itself shows to whom it is addressed.

290. *delighted*] delighting, delightsome. Compare *Measure for Measure*, III. i. 121. Steevens compares the sentiment here with *Twelfth Night*, III. iv. 401-403. *New Eng. Dict.* quotes at this word Sir T. Herbert, *Travels*, 1634: "by supping a delighted cup of extreame poyson."

293, 294.] Note this presentimental passage, which, as Coleridge says, Shakespeare "provides for his readers, and leaves it to them."

298. *best advantage*] most favourable opportunity; "best advantage" occurs in the same sense in *King John*, II. i. 40, and in *Antony and Cleopatra*, IV. ii. 4.

Rod. Iago!

Iago. What say'st thou, noble heart?

Rod. What will I do, thinkest thou?

Iago. Why, go to bed and sleep.

Rod. I will incontinently drown myself.

Iago. If thou dost, I shall never love thee after. Why, thou silly gentleman?

Rod. It is silliness to live when to live is torment; and then have we a prescription to die when death is our physician.

Iago. O villanous! I have looked upon the world for four times seven years; and since I could distinguish betwixt a benefit and an injury, I never found man that knew how to love himself. Ere I would say I would drown myself for the love of a guinea-hen, I would change my humanity with a baboon.

307. *If*] Ff, *Well, if* Qq, Steevens; *after.*] Ff, *after it,* Qq. 308. *gentleman?*] Ff; *gentleman.* Q 1, 2; *gentleman!* Rowe *et seq.* 309. *torment*] Ff, Globe; *a torment,* Qq, Steevens. 310. *have we*] Ff, *we have* Qq. 312. *O villanous*] omitted Q 1. 314. *betwixt*] Ff, *betweene* Qq. 315. *man*] Ff, *a man* Qq. 317. *guinea-hen*] *Ginny Hen* Qq, *Gynney Hen* F 1, 2, 3; *Guinea-hen* Johnson.

306. *incontinently*] immediately. The adjective was more commonly used adverbially, as elsewhere in Shakespeare. It was the same in French. "*Incontinent*, incontinently, instantly, immediately, presently, forthwith, out of hand, as soon as may have" (Cotgrave).

313. *four times seven years*] "It is remarkable that Shakespeare has here taken pains to specify the exact age of Iago, as he has specified that of Hamlet. They are, perhaps, the most intellectual characters that our poet has drawn; and he has made them nearly of the same age, as if at that period of life a man's intellect were at the culminating point of activity and energy" (Cowden-Clarke). As Iago is an ensign looking for and expecting his promotion to the rank of lieutenant as his right, he must be a young man. This may be the right age for him to expect a step. There is a slight clue to his age in the novel: he is said to have a child aged three.

317. *guinea-hen*] Steevens stated this was a cant term for a prostitute. From the known salacity of these birds it may have become so, but this is no proof it had this sense at the date of the present play. Steevens' only reference to Glapthorne's wretched production, *Albertus Wallenstein* (1640), is not convincing. The passage will be found in Pearson's reprint, ii. p. 53. The term is

Rod. What should I do? I confess it is my shame to be so fond; but it is not in my virtue to amend it.

Iago. Virtue! a fig! 'tis in ourselves that we are thus or thus. Our bodies are our gardens; to the which our wills are gardeners: so that if we will plant nettles or sow lettuce, set hyssop and weed

323. *our gardens*] Ff, Steevens, Globe, Craig; *gardens* Qq, Collier, Dyce, Camb. 325. *hyssop*] F 4, *Isop* Qq, *Hisope* F 1.

there applied, scurrilously, to one of a pair of virtuous lovers, and the speaker afterwards calls her a virgin. Ben Jonson applies the term "ginney hen" to Dol Common (*Alchemist*, IV. i. 47*b*), 1610, but the context does not bear out Steevens' sense; it is rather a term of endearment. I find it in Armin's *Two Maids of Moreclacke* (Grosart, p. 92), *ante* 1609: "Wife coop up our ginny hen that wants the treading," said of a forward maid. Armin was an actor in Shakespeare's plays (he stands sixth in the Folio list), and constantly recalls "play-ends" of the great dramatist. He may have recalled this very passage. In lines prefixed to Coryat's *Crudities* (1611) by Henry Peacham, these birds are said to be one of the sights of London; apparently on show at St. James' Fair, Piccadilly. I think the accepted and unpleasant meaning given by all commentators and dictionaries, is open to challenge. Grose has not got it; Farmer and Henley only on Steevens' dictum.

322. *a fig!*] Compare II. i. 256. An old expression, as: "A figge for all her chastity," *Court of Love* (*Aldine* Chaucer, Pickering, vi. p. 152, Oliphant), *circa* 1520; "a fig for it," *Appius and Virginia* (Haz. *Dods.* iv. 135), 1568. And in *2 Henry VI.* II. iii. 67.

325. *set*] plant. See quotations from Turner, below.

325, 326. *nettles . . . lettuce . . . hyssop . . . thyme*] It is hard to gather any method out of Iago's illustrations. The first two may be regarded as food-plants. The two latter are desirable for their fragrance. Again, of the two first operations, the one is injurious (regarding nettles as bad weeds), the other profitable; and the same may be said of the last, in reversed order. For hyssop, though now regarded as of no account, was formerly, Culpepper says, "well known to be an inhabitant in every garden." Perhaps there may be some further "balance" in the juxtaposition of these plants, yet to be discovered. Turner (1548) says: "The true Netel [Vrtica] groweth not in Englande out of gardines, but it groweth in Italy and at Mense in Germany vnset or sowen abrode in the fieldes and hedges." Herbalists held the nettle to be under the government of Mars, hot and dry (Culpepper), while Lactuca (lettuce) "is measurably cold and moist" (Turner). And Ellacombe quotes from Lyly (Arber, p. 37): "good gardeners in their curious knots mixe Hisoppe with Time as ayders the one to the growth of the other; the one beeing drye, the other moist." But Iago departs from this instruction (unless indeed "weed up" be taken "free from weeds"), although the antithesis remains. Compare also "Wash her, O Lord, with Hysope and with Thyme" (Chester, *Love's Martyr*, 1601). Peele in *The Gardener's Speech to the Queen at Theobalds*, 1591 (1874, pp. 578, 579), says: "I cast it into four quarters. In

up thyme, supply it with one gender of herbs or distract it with many, either to have it sterile with idleness or manured with industry, why, the power and corrigible authority of this lies in our wills. If the balance of our lives had not one scale of reason to poise another of sensuality, the blood and baseness of our natures would conduct us to most preposterous conclusions: but we have reason to cool our raging motions, our carnal stings, our unbitted lusts; whereof I take this, that you call love, to be a sect or scion.

326. *thyme*] Pope, *Time* Qq Ff. 330. *balance*] *ballance* Q 1, 2; *braine* F 1, 2; *beam* Theobald, Capell, Steevens. 335. *our carnal*] *our carnall* Qq, F 1; *or carnall* F 2, 3 (*carnal* F 4); *our unbitted*] Qq, *or unbitted* Ff. 336. *sect*] *set* Johnson. 337. *scion*] Steevens (1793), *syen* Qq, *Seyen* Ff.

the first I framed a maze, not of hyssop and thyme."

326. *gender*] kind. The original sense of the word, as in *Hamlet*, IV. vii. 18. Lyly has a similar metaphor in the Prologue to *Campaspe*, 1584: "Wee have mixed mirth with councell and discipline with delight, thinking it not amisse in the same garden to sow pot-hearbes that we set flowers."

327. *distract*] confuse, harass, as if by too great a variety or oversupply. Schmidt explains it "parcel out," but I do not agree with that interpretation. The use of "with" forbids it. Compare his other example in *Antony and Cleopatra*, III. vii. 44.

328. *manured*] Compare *2 Henry IV.* IV. iii. 129. I find this metaphorical use in Greene's *Selimus* (ed. Grosart, line 381), 1594: "It argueth an unmanured wit."

334, 335. *motions . . . stings*] Compare *Measure for Measure*, I. iv. 59: "the wanton stings and motions of the sense"; and "The brutish sting," *As You Like It*, II. vii. 66.

336. *sect*] So the old editions have it, but Johnson's reading of "set" would be very acceptable. There does not seem to be any such word (unless it be here) as "sect," a contraction from "section," a cutting. Our word "sect" is from "sequor," but "section" has a different derivation. The contraction, with the analogy from "bi-sect," no doubt would be very natural. "Set" is synonymous with "scion." It occurs in Tusser's *Husbandrie*, 1557: "no poling nor wadling [wattling] till set be far out"; where it means a young shoot (Eng. Dial. Soc. p. 83). Cotgrave has "*Plante*: A plant, or set; the ciens of a tree or slip of an herb, set or fit to be set, also a vine set of a ciens or slip (called so till it be come to its full growth), also the sole of the foot." From which it will be gathered that "cutting" is a false trail: that word itself is probably modern in this sense. Schmidt's explanation of scion, definitely, as a "graff," is not, I think, supportable. However, it was vaguely used. Compare Higgin's *Nomenclator*: "*Stolones* . . . young shootes or sciences that

Rod. It cannot be.

Iago. It is merely a lust of the blood and a permission of the will. Come, be a man: drown thyself! drown cats and blind puppies. I have professed me thy friend, and I confess me knit to thy deserving with cables of perdurable toughness: I could never better stead thee than now. Put money in thy purse; follow thou the wars; defeat thy favour with an usurped beard; I say, put money in thy purse. It cannot be that Desdemona should long continue her love to the Moor—put money in thy purse—nor he his to her: it was a violent commencement in her,

341. *professed*] *profest* Ff, *professe* Qq (*have* omitted). 345. *thou the*] Ff, *these* Qq. 347, 348. *be that . . . should long*] *be, that . . . should long* Q 1, 2; *be long that . . . should* Ff. 348. *to*] Ff, *unto* Qq. 349. *his*] omitted Qq. 350. *commencement in her,*] Ff, Rowe, Craig, etc.; *commencement* Qq, Steevens, Globe.

growe out of the rootes or sides of the stocke"; and "Surculus . . . a graffe, or science." Hence our plant-name "close-sciences."

343. *perdurable*] "*Perdurable*: perturable, perpetual, everlasting, aye-during" (Cotgrave). Shakespeare uses this strong form in *Henry V.* IV. v. 7. Compare "The mighty and perdurable God be his guide," *Calisto and Melibea* (Haz. *Dods.* i. 64), 1520. Examples of this and the following are in Nares.

344. *stead*] help, benefit, stand to. Shakespeare uses this verb several times, as in *Two Gentlemen of Verona*, II. i. 119, and *Measure for Measure*, I. iv. 117. Compare Ben Jonson:

"Arise, great soul! fame by surreption got
May stead us for the time, but lasteth not,"

Prince Henry's Barriers (vol. iii. 64*b*), 1610.

345. *follow thou the wars*] Roderigo volunteers in disguise for Cyprus. See II. i. 270 and II. iii. 56, etc.

346. *defeat*] disfigure (Schmidt). Similarly in Cotgrave: "*Vn visage desfaicte*: grown very lean, pale, wan; or, decayed in features and colour." The word "defeat" applied to the countenance has not been illustrated from any writer. The word had a wider use than it now has. Cockeram (1642) has "Defeat, to deceive, to beguile, to take craftily from one." Roderigo is therefore to take his appearance craftily from himself with a false beard.

346. *favour*] features, countenance. Shakespeare has the term frequently, as in *Much Ado About Nothing*, II. i. 97. So Ben Jonson: "You did never hear A phrenetic so in love with his own favour" (*Devil is an Ass*, IV. iii. 260*a*); and Cotgrave: "*Mine*: The counte-

and thou shalt see an answerable sequestration; put but money in thy purse. These Moors are changeable in their wills:—fill thy purse with money. The food that to him now is as luscious as locusts, shall be to him shortly as bitter as

355. *bitter as*] *acerbe as the* Q 1,

nance, look, cheer, visage; the gesture or posture of the face; also, favour, phisnomy, feature, outward face, or shew."

351. *sequestration*] separation. Properly a legal term. "*Entiercement*: a sequestration, sequestering, or putting into a third hand" (Cotgrave). See *Henry V.* I. i. 58.

354, 355. *as luscious as locusts*] Beisley and Ellacombe state that "locusts" here means the fruit of the carob tree (*Ceratonia siliqua*). There is reason to believe that the beans of that tree were called "locusts" in Shakespeare's time. Gerarde (1597) says: "The cods (of the carob) are so full of sweet juice that it is used to preserve ginger . . . both young and old feed thereon with pleasure . . . This is of some called St. John's bread, and thought to be that which is translated locusts whereon St. John did feed when he was in the wilderness." Shakespeare may have borrowed his metaphor from this very passage. Pliny (Holland, i. 447) says: "The fruit called carobes or caracts . . . so passing sweet they be . . . their cods also are good to be eaten." In both the passages relating to St. John's food in the wilderness (Matt. iii. 4, Mark i. 8) the later Wycliffite (Purvey's) reading is not "locusts," but "his meat was honysoukis and hony of the woode" (Forshall and Madden, 1850). The name "locust" for the Ceratonia or Caroub occurs in Chambers's *Cyclopædia* in the middle of the eighteenth century. Blount refers to the idea that "locusts" may bear the meaning ascribed to it of "buds" (*Glossographia*, 1670). Schmidt says: "Mentioned as an aliment of very sweet taste . . . perhaps from its being placed together with wild honey in St. Mark iii. 4." It will be seen from the above that there was more than a mere juxtaposition possible; the word "locusts" was equated with "honeysoukis" as early as 1393. Locusts, in the sense of carobs, is not found in Britten and Holland, nor in Prior. Mr. Bradley (editor of *New Eng. Dict.*) has kindly given me further information. He writes: "I have no direct evidence to show that 'locust' was used in Shakespeare's time for a fruit. But the passage from *Othello* seems strongly to suggest that interpretation, the admissibility of which is infirmed by the fact that already in Turner's *Names of Herbes* (1548), *s.v. Siliqua*, it is stated that the 'tree and fruite which is called in Greek *Ceretia*, or *Ceratonia*, in Italian *Carobe*,' is called in duche 'saynte Iohans Brot.' This 'duche' appellation proves that the 'locustæ' of the Vulgate were supposed to be carob-fruits in the first half of the sixteenth century, and I do not think we need hesitate to assume that Shakespeare knew of this interpretation. As you say, Purvey's 'honysoukis' indicates a knowledge of the traditional explanation of 'locustæ' as something belonging to the vegetable kingdom." I find there are earlier examples than Turner's. One is "From a Pictorial Vocabulary of the latter part of the Fifteenth Century" [Wright, p. 264] in *English Plant Names*, by John Earle, 1880. In this list occurs "Hec locusta, a sokyll-blome," to which the editor has a note: "This

coloquintida. She must change for youth: when she is sated with his body, she will find the error of her choice: she must have change, she must: therefore put money in thy purse. If thou

356. *She . . . youth*] omitted Q 1. 358. *error*] Qq, *errors* Ff. 358, 359. *she . . . she must*] Qq, omitted Ff.

seems to indicate the same plant as *Ligustrum kunisuce*, p. 30, namely, *Lonicera Periclymenum*, and perhaps 'locusta' is a mere corruption of ligustrum." And it is a striking coincidence that the only other passage in which Shakespeare uses the word "luscious" is in *Midsummer Night's Dream* (II. i. 251), where he applies it to the woodbine, or honeysuckle, in the sense of pleasant (for shade). Honeysuckles (*i.e.* "locusts") for food is met with in Trevisa, Bartholomew, *De Prop. Rer.* (ed. Steele, p. 75, 1893), 1397: "Other men of Ethiopia live only by honeysuckles dried in smoke and in the sun, and these live not past forty years." This is Trevisa's rendering of "locusta." The passage he quotes from will be found, with the reading "locusts," in Holland's *Plinie*, tome i. p. 147 (bk. VI. ch. XXX.) at the foot of the page. On the whole, it seems to me, the weight of evidence is rather against the "carob."

355, 356. *as bitter as coloquintida*] A long known Eastern simple. It is the wild trailing gourd, *Cucumis* (*Citrullus*) *colocynthis*, found in the Sinaitic Desert, and (as Gerard rightly stated) on the shores of the Southern Mediterranean (Gaza, etc.). It is mentioned by Pliny: "So is there of Gourds and Cucumbers both, a certain savage kind. [Marginal reference, *Colocynthis* or *Coloquintada.*] Such are not for the kitchen, but for the Apothecarie's shop, and good onely in Physicke." He says he reserves the discourse about it for another place, but it is not in his *Natural History* (Holland's *Pliny*, bk. XIX. ch. v.). From the dried fruit a powerful purge is extracted. The bitterness of the fruit is well known: "the taste is nauseous and intensely bitter" (*Materia Medica*). The leaf appears to be bitter also: "one leafe of coloquintada marreth and spoyleth the whole pot of porridge," Lyly, *Euphues* (Arber, p. 39), 1579. Reed quotes from Bullein (*Bulwarke of Defence*), 1579; he says "it is most bitter . . . and thus do I end of coloquintada, which is most bitter and must be taken with discretion." The bitterness lies in the very hard orange-coloured rind of the dry fruit. Compare also Day (*Ile of Gulls*), 1606: "look askance like a pothicarie's wife pounding colliquintada," and see Cotgrave. Craig supports the Q 1 reading "acerb," from the substantive *acerbity* in Cotgrave. Bailey's *Dictionary* has: "*Acerb*: A taste between sour and bitter, such as most fruits have before they are ripe." Not by any means so good as the simple "bitter." Kersey has the adjective also. Trevisa, in Bartholomew's *De Prop. Rer.*, says it is "a manere herbs that is most bitter" (1397). "As bitter as coloquintada" occurs in Greene's *Mamilia* (Grosart, iii. 117), 1583.

356. *coloquintida*] There is a touch of local colour here. Will. Barret, 1584, tells us "whence drugs come," in Hakluyt (ed. 1810, ii. 413). Amongst those mentioned is "Coloquintada, from Cyprus."

359, etc. *put money in thy purse*] Compare *Merry Wives*, II. ii. 175: "They say, if money goes before, all ways do lie open." Holland (trans. *Pliny*) says: "No arts and professions are now set by and in request, but such as bring pence into our purses" (Proeme to bk. XIV.).

wilt needs damn thyself, do it a more delicate way than drowning. Make all the money thou canst: if sanctimony and a frail vow betwixt an erring barbarian and a supersubtle Venetian be not too hard for my wits and all the tribe of hell, thou shalt enjoy her; therefore make money. A pox of drowning thyself! it is clean out of the way: seek thou rather to be hanged in compassing thy joy than to be drowned and go without her.

Rod. Wilt thou be fast to my hopes, if I depend on the issue?

Iago. Thou art sure of me: go, make money: I have told thee often, and I re-tell thee again

363. *a*] omitted Qq. 366. *of drowning*] Ff, *a drowning* Qq; *thyself*] omitted Qq. 369, 370. *if . . . issue*] omitted Q 1. 372. *re-tell*] Ff, *tell* Qq.

363. *erring*] See I. i. 137, and *Hamlet*, I. i. 154. "Erring barbarian" means a wanderer or stranger from a barbarous country. Malone suggests a rover from Barbary, which Ritson sets in opposition to the Venetian's subtilty with a few additional adjectives applied to Othello. "Barbarian" in both senses is far older than the date of *Othello*, in English. For "erring" compare the following passages from Chapman's *Homer*:

"Comest thou from Troy but now, enforced to err
All this time with thy soldiers?"

Odyssey, xi. (Shepherd's reprint, 1875, p. 401*a*). And a few lines below:

"For I came nothing near Achaia,
But, mishaps suffering, erred from coast to coast."

363. *supersubtle*] Shakespeare has several similar compounds, as "super-serviceable" and "superfinical" in *Lear*, and "superdainty" in *Taming of the Shrew*. So Gabriel Harvey has "supermetaphysical," "superexcellent," and "superhappy"; while Ben Jonson indulges in "superlunatical," "supervexation," and "superdainty."

366. *clean*] completely. Frequent in Shakespeare, and still a common colloquialism. It occurs in the Vulgate. Compare Ben Jonson, *Every Man in His Humour*, III. ii. 28*b*: "That's true: fool on me! I had clean forgot it."

367, 368. *hanged . . . drowned*] Probably this is a reference to the proverb, "He that is born to be hanged shall never be drowned," which is mentioned more unmistakably in *Tempest*, I. i.: "This fellow . . . hath no drowning mark upon him, his complexion is perfect gallows." Iago chuckles to himself as he says, "you talk of drowning yourself, but I'll see that you're hanged instead." The earliest reference I have to this proverb immediately precedes *Othello's* date. It is in N. Breton's *Crossing of Proverbs*, 1603. A reference at "hanged" to Cotgrave, s.v. *Couillatris* (in Furness) is as nauseous as it is inappropriate.

and again, I hate the Moor: my cause is hearted; thine hath no less reason. Let us be conjunctive in our revenge against him: if thou canst cuckold him, thou dost thyself a pleasure, me a sport. There are many events in the womb of time, which will be delivered. Traverse; go; provide thy money. We will have more of this to-morrow. Adieu.

Rod. Where shall we meet i' the morning?

Iago. At my lodging.

Rod. I 'll be with thee betimes.

Iago. Go to; farewell. Do you hear, Roderigo?

Rod. What say you?

Iago. No more of drowning, do you hear?

Rod. I am changed: I 'll go sell all my land.

Iago. Go to; farewell! put money enough in your purse.

[*Exit Roderigo.*

Thus do I ever make my fool my purse;

375. *conjunctive*] *communicative* Q I. 377. *me*] *and me* Q I. 384-387. *Go to . . . land*] as in Q 2; Q I omits *I'll . . . land*; Ff omit Rod. *What . . . changed* (385-387), so also Rowe, Pope; Hanmer omits *drowning . . . changed* (386, 387); Capell omits *Do you . . . changed* and *go* (384-387); Theobald as here to *land* (387). 387. *go*] omitted Ff. 388.] as in Q I, Steevens, Craig; omitted in Ff, Q 2, 3, Rowe, Globe.

374. *hearted*] in the heart. Compare III. iii. 448.

375. *conjunctive*] conjoined, closely united. Compare *Hamlet*, IV. iv. 17.

378, 379. *Traverse*] Compare *2 Henry IV.* III. ii. 291; where Steevens says it is a military term. Malone cites Bulloker, "To march up and down." In Ainsworth's *Eng.-Lat. Dict.* the term occurs at a later date (ed. 1761) in Steevens' sense: "To traverse the ground as a fencer—*Componere ad prœliandum gradum*, Petr. Arb. 95." The meaning here is, "Set to work, stir yourself." As a word of combat it often occurs in early writers, but this applied sense is peculiar.

379. *provide thy money*] Compare Ben Jonson for this repeated advice: "Get money; still get money, boy; No matter by what means; money will do More, boy, than my lord's letter" (*Every Man in his Humour*, II. iii. 22*b*). Jonson thinks probably of Horace: "Rem, facias rem; si possis recte, si non, quocunque modo rem."

384. *Go to*] See III. iii. 209.

389.] There is something decidedly youthful in the conceited brag of Iago's

For I mine own gained knowledge should profane,
If I would time expend with such a snipe
But for my sport and profit. I hate the Moor;
And it is thought abroad that 'twixt my sheets
He has done my office: I know not if't be true;
But I for mere suspicion in that kind
Will do as if for surety. He holds me well;
The better shall my purpose work on him.
Cassio's a proper man: let me see now;
To get his place, and to plume up my will
In double knavery—How, how?—Let's see:—
After some time, to abuse Othello's ear

391. *snipe*] *snpe* F 1; *swain* F 2, 3, 4, Rowe. 394. *He has*] F 3, 4; *Ha's* Qq, *She ha's* F 1, *He ha's* F 2. 395. *But*] Ff, *Yet* Qq. 399. *his*] F 1, *this* Qq; *to plume*] *to make* Q 1. 400. *In*] Ff, *A* Qq; *knavery—*] Qq, *knavery.* Ff; *Let's*] Ff, *let me* Qq. 401. *ear*] Qq, *eares* Ff.

in his own villainy, although the latter is perfect enough to be worth the glorying in. He revels as he finds his power for devilment developing itself before his mind's eye.

391. *snipe*] "Woodcock" was in common use for a fool from Stephen Gosson (1579) down to Motteux's *Rabelais*, 1708; and especially favoured by Jonson and Shakespeare. It had not the wit to keep its neck out of the noose. In *Love's Labour's Lost*, IV. iii. 82: "Four woodcocks in a dish," *i.e.* four fools together, is a proverbial phrase. Heywood varies this into: "Two *snights* to a dish," *Fair Maid of Exchange* (Pearson, reprint, p. 69), 1607—a confirmation of the reading in the first Folio. Halliwell's example of "snipe-knave, a worthless fellow," is an error. It should be a worthless, or half-*snipe* (*i.e.* jack=knave). The "snite" may be regarded as Cotgrave does="a little woodcock."

395, 396. *I for . . . for surety*] "I because of a bare suspicion of that kind, will treat it for a certainty."

396. *holds me well*] holds me in good esteem; thinks well of me. Compare: "He holds you well, and will be led At your request a little from himself," *Troilus and Cressida*, II. iii. 190. And in *Much Ado*, III. ii. 101, the same expression occurs.

398. *proper*] handsome, fine, presentable. At IV. iii. 35 we are told that "Lodovico is a proper man . . . a very handsome man." Further, Iago appears to be jealous of Cassio's good looks in V. i. 19, 20. In the original tale the "man of handsome figure" is Iago. Cassio's appearance is not referred to.

399. *plume up my will*] glorify, or put more pride into my intention, by doubling the knavery.

401. *abuse*] parallel uses of this word are in *Measure for Measure*, V. 139, "I have heard your royal ear abused"; *All's Well*, V. iii. 395, "She doth abuse our ears"; *Hamlet*, I. v. 58, and *Lear*, II. iv. 310. The sense is "putting to a wrong use," "corrupting"; but "in all these cases the idea of deception is prevailing" (Schmidt).

That he is too familiar with his wife.
He hath a person and a smooth dispose
To be suspected; framed to make women false.
The Moor is of a free and open nature,
That thinks men honest that but seem to be so;
And will as tenderly be led by the nose
As asses are.
I have 't. It is engender'd. Hell and night
Must bring this monstrous birth to the world's light.
[*Exit.*

ACT II

SCENE I.—*A Sea-port in Cyprus. An open place near the Quay.*

Enter MONTANO *and two Gentlemen.*

Mon. What from the cape can you discern at sea?
First Gent. Nothing at all: it is a high-wrought flood;

405. *is of*] omitted Q 1; *nature,*] *nature too,* Q 1. 406. *seem*] Ff, *seems* Qq.

403. *dispose*] disposition. Shakespeare uses this noun again in *Troilus and Cressida*, II. iii. 174.

407, 408.] "*Menar uno per il naso.* Ital. τῆς ῥινὸς ἕλκεσθαι. This is an ancient Greek proverb. Erasmus saith the metaphor is taken from buffaloes, who are led and guided by a ring put into one of their nostrils. . . . So we in England are wont to lead bears" (Ray). Compare *Winter's Tale*, IV. iv. 832. See also North's *Plutarch* (Tudor Trans. iii. 11), 1579: "you are all content to be ledde by the noses," where it is amongst the sayings of Cato. There are several variants.

Act II. Scene I.

2. *high-wrought*] Shakespeare rejoices in adjectival compounds with "high." From "high-battled" and "high-blown" to "high-swoln" and "high-viced," taking them in alphabetical order, his plays contain about two dozen such combinations. This is interesting, since it seems to be peculiarly Shakespearian. Milton followed him with another set, as "high-climbing," "high-towered," "high-blest," etc.—about a dozen in all. I do not find these "high" compounds prevailing in other Elizabethan writers. Middleton revels in hyphened adjectives. See his *Wisdom of Solomon Paraphrased*, 1597. Drayton has the expression "high-working sea" in his *Polyolbion* (1613).

2. *flood*] heavy surge. See *Julius Cæsar*, I. ii. 103. Cotgrave has "*Flot*, a wave, surge, flood." In T. Howell's *Poems* (ed. Grosart), 1568-81, the

I cannot, 'twixt the heaven and the main,
Descry a sail.

Mon. Methinks the wind hath spoke aloud at land;
A fuller blast ne'er shook our battlements:
If it hath ruffian'd so upon the sea,
What ribs of oak, when mountains melt on them,
Can hold the mortise? What shall we hear of this?

Sec. Gent. A segregation of the Turkish fleet:
For do but stand upon the foaming shore,
The chidden billow seems to pelt the clouds;
The wind-shaked surge, with high and monstrous mane,
Seems to cast water on the burning bear,
And quench the guards of the ever-fixed pole:

3. *heaven*] *haven* Q 1, Malone. 5. *hath spoke*] Ff, *does speake* Q 1, 2. 8. *mountains melt on them,*] F 3, 4; *Mountaines melt on them,* F 1, 2, Q 3; *the huge mountaine meslt,* Q 1; *mountaine melt on them,* Q 2. 9. *mortise*] *morties* Qq, Ff. 11. *foaming*] *banning* Q 1. 12. *chidden*] Ff, *chiding* Qq; *billow*] *billowes* Q 2, 3. 13. *mane*] Knight, *mayne* Qq, *maine* F 1, 2; *main* F 3, 4, Rowe. 15. *ever-fixed*] Ff, *ever-fired* Qq.

word flood is constantly applied (with a qualifying adjective as here) to an enraged sea. We have "foming floodes," p. 67; "the surge of furious foming flood," p. 85; "furious floodes," p. 95; "the Furious vigour of the Flood," p. 245. Never of a quiet sea.

5. *at land*] on land. The more regular expression, like our "ashore," was "aland." Compare "cast a-land in another island adjoining," *Amadis and Barlow's Voyage* (Payne, 1880, p. 219), 1584; and Holland's *Plinie*: "both kinds being cast up a land, turne into the pumish stone" (bk. XIII. ch. xxv.).

7. *ruffian'd*] played the ruffian. One of numerous examples of the verb formed from the noun by Shakespeare. Compare "mammocked" (*Coriolanus*, I. iii. 21). A long list (not including these two) will be found in Abbott's *Grammar*, 290. "The ruffian Boreas" (in *Troilus and Cressida*, I. iii. 38) is a parallel use of the word. Compare the sense of to ruffle (*King Lear*, II. iv. 304): "the high winds Do sorely ruffle."

10. *segregation*] separation from, hence dispersal. "Segregation: a segregation, separation, severing from" (Cotgrave). The word had hardly come into English use. "*Segrego:* to take out of the flock, to lay apart" (Blount).

13. *wind-shaked*] "wind-shaken" occurs in *Coriolanus*, V. ii. 117. Knight first gave the true reading "mane" in this line, formerly erroneously spelt "mayne" and "maine."

14. *burning*] shining. Compare *Tempest*, I. ii. 336.

15. *guards . . . pole*] The guards are the two principal stars, next in brightness to the Pole Star, of the constellation known as the Little Bear (Ursa Minor). They lead directly to the Pole

I never did like molestation view
On the enchafed flood.

Mon. If that the Turkish fleet
Be not enshelter'd and embay'd, they are drown'd;
It is impossible they bear it out.

19. *they*] Q 1, Steevens, Globe, Craig, etc.; *to* Ff, Q 2, 3, Dyce, Cambridge.

Star along the Little Bear's very long tail, the extremity of which is the Pole. One of them, the nearest "guard," is brighter than any other star nearly as close to it. But the term sometimes included the Cynosure itself, as the Pole Star was called. These stars were known also as "load-stars" or "leading-stars." "Before this invention [compass], pilots were directed in their night voyages by certain stars; they took notice of, especially, the Pleiades, or Charles' Wain, and the two stars in the tail of the Bear, called Helice and Cynosure [*i.e.* the Lesser Bear, called also Helice and Cynosure], which are therefore called load-stars, or leading-stars" (Philipott, *Discourse on History of Navigation*, 1661; Harl. Misc., ed. 1810, vii. 167). Sir Robert Ball in his *Story of the Heavens* (p. 375, ed. 1890) says: "The two principal stars of this group [Little Bear], next in brightness to the Pole Star, are sometimes called the 'Guards.'" Rolfe's statement, that the "Guards" was another name for the "Pointers" (the well-known stars of the Great Bear, β and α), is unsupported. Jonson, misled by the derivation of Arctophylax (another name for Arcturus), is still further away. The two stars here mentioned are β and γ of Ursæ Minoris, but variously placed in the fanciful depicting of the animal. Furness tells us these stars "were more observed in Shakespeare's time than now for the purposes of navigation." Norman's *Safeguard of Sailors*, 1587, has a chapter, "Howe to knowe the houre of the night by the Guards." Greene has a similar thought:

"And Neptune with a calm did
please his slaves,
Ready to wash the never-drenched
bear"
(*Never Too Late*), 1590.

16. *molestation*] trouble. Low-Latin, *molestatio*. In Smith's *Virginia* (ed. Arber, p. 655), 1616, the term is used with reference to the sea: "they would build him a boat . . . should go a fishing all weathers. . . . Having made choise of a place most fit from molestation, they went forward with that expedition, that in a short time shee was brought to perfection." Disturbance of the water.

17. *enchafed*] Compare Holland: "of all other beasts, he alone after this manner enchaufeth himselfe, and giveth an edge to his anger" (Plinie's *Nat. Hist.* bk. VIII. ch. xlv.), 1601. Shakespeare uses the word again (later) in *Cymbeline*.

18. *enshelter'd*] The formation of verbs with *en* or *em* and *in* or *im* prefixed seems to have arisen with Spenser and Gabriel Harvey. But no one adopted these forms more often than Shakespeare. The letter *m* usually does duty, as a labiate should, before *b* and *p*. There are a few of Harvey's prior to the examples in *New Eng. Dict.* that may be adduced: "enfreight," 1593 (Gros. ii. 17); "engraced," 1592 (Gros. i. 219); "ensconce," 1593 (Gros. ii. 228); "ensweeteneth," 1593 (Gros. ii. 95). Jonson has some, "enstyled," "engallanted," etc. Spenser set the fashion which Shakespeare adopted and developed. In the present play it attains its height. Earlier and established Anglo-Norman forms, existing from the

Enter a third Gentleman.

Third Gent. News, lads! our wars are done.
The desperate tempest hath so bang'd the Turks,
That their designment halts: a noble ship of Venice
Hath seen a grievous wreck and sufferance
On most part of their fleet.
Mon. How! is this true?
Third Gent. The ship is here put in,
A Veronesa; Michael Cassio,
Lieutenant to the warlike Moor, Othello,
Is come on shore: the Moor himself's at sea,
And is in full commission here for Cyprus.
Mon. I am glad on't; 'tis a worthy governor.
Third Gent. But this same Cassio, though he speak of comfort

20. *lads*] *lords* Q 1, Steevens, Malone. 21. *Turks*] *Turke* Qq. 22. *a noble*] *Another* Q 1. 24. *their*] *the* Q 1, 3. 25, 26. *in, A Veronesa;*] *in: A Veronessa*, Qq; *in: A Verennessa*, F 1; *in: A Veronesso*, F 2, 3, 4; *in, A Veronese;* Johnson. 28. *on shore*] Ff, *ashore* Q 1, *a shore* Q 2, 3; *the Moor himself's*] Steevens, Craig, etc.; *the Moor himself* Ff, Qq, Globe.

time of Chaucer, paved the way. See note at "enwheel," line 87.

18. *embay'd*] Not the Spenserian word (*Faerie Queene*, II. viii. 55 and II. xii. 60) which signifies "embathed," or "steeped in," as later in Milton; but the legitimate and forcible term of the early mariners, meaning "sheltered as in a bay." Compare "Embay'd in the Grand Bay," Hayes' *Narrative of Gilbert's Voyage* (Payne, 1880, p. 187), 1583; "a great dead fish, which as it should seem had been embayed with ice," Best's *Narrative of Frobisher's Second Voyage* (*ib.* p. 79), 1577.

21. *bang'd*] implies many repeated blows: "battered," like the French *battu*. Compare Cotgrave, "*Fripper*: To beat, *bang*, belam, belabour."

22. *designment*] design, plan. See *Coriolanus*, V. vi. 35. An earlier example occurs in Hakluyt: "he continued his former designment and purpose," Hayes' *Narrative of Gilbert's Voyage* (Payne, 1880, p. 180), 1583.

23. *sufferance*] distress, disaster, *quasi* "suffering." An abnormal use—the old word "suffraunce" meaning properly patience.

26. *Veronesa*] A disputed reading. Malone pointed out that Verona was a city belonging to Venice, and may therefore be supposed to have fitted out ships for her use. The people of Verona are called the Veronesi in Thomas's *History of Italy* (*e.g.* Paolo Veronese). The "Third Gentleman" has had conversation with Cassio, and knows all the details. Elze invented a word *verrinessa*, which Furness translates "cutter," and is inclined to accept.

30. *on't*] of it.

Touching the Turkish loss, yet he looks sadly
And prays the Moor be safe; for they were parted
With foul and violent tempest.

Mon. Pray heaven he be;
For I have served him, and the man commands
Like a full soldier. Let 's to the seaside, ho!
As well to see the vessel that 's come in
As to throw out our eyes for brave Othello,
Even till we make the main and the aerial blue
An indistinct regard.

Third Gent. Come, let 's do so;
For every minute is expectancy
Of more arrivance.

Enter CASSIO.

Cas. Thanks, you the valiant of this warlike isle,
That so approve the Moor! O, let the heavens

34. *heaven*] Qq, Capell, Steevens, Craig; *heavens* Ff, Globe. 39, 40. *Even . . . regard*] omitted Q 1. 39. *the aerial*] Pope; *th' Eriall* F 1, 2, 3; *th' Ayre all* Q 2, 3; *th' Erial* F 4. 42. *more arrivance*] Qq, *more Arrivancie* F 1. 43. *Thanks, you the*] *Thankes you, the* Ff, *Thankes to the* Qq; *warlike*] Ff, *worthy* Q 1, omitted Q 2, 3. 44. *O, let*] *Oh let* Ff, *and let* Qq.

32. *sadly*] gravely, seriously.

34. *With*] the causal "by."

36. *full*] accomplished, perfect. Rolfe's citation from *Ant. and Cleop.* (III. xiii. 87) is hardly apposite, as Schmidt points out. Compare Webster, *White Devil*, i. 1 (1612), "Have a full man within you."

40. *regard*] view, aspect. The French sense. See *The Lover's Complaint*, 213. Compare Holland's *Plinie*, XXVII. ix.: "Empetron . . . groweth upon mountains regarding the sea, and commonly upon rocks and stonie cliffs."

41. *expectancy*] expectation, hope. The latter sense, since there is anxiety about Othello, is better. Compare *Hamlet*, III. i. 160: "the expectancy and rose of the fair state." "Expectance" (expectation) is in *Troilus*, IV. v. 146. Both forms are used at present, amongst lawyers chiefly ("estate in expectancy"). "Expectancy" is first instanced in *New Eng. Dict.* from Holland's *Livy*, 1600.

42. *arrivance*] arrival. The "arrivancie" of the Folios was used later by Sir Thomas Browne. The present is the earliest example in *New Eng. Dict.* The number of words of this form in *Othello* is noteworthy.

43, 44.] Cassio has had time to receive some demonstrations of welcome; and the "third gentleman" heard the news. Furness makes a difficulty of this in a note on line 26, *q.v.*

Give him defence against the elements,
For I have lost him on a dangerous sea.

Mon. Is he well shipp'd?

Cas. His bark is stoutly timber'd, and his pilot
Of very expert and approved allowance;
Therefore my hopes, not surfeited to death,
Stand in bold cure.

[*Within*: "A sail, a sail, a sail!"

Enter a fourth Gentleman.

Cas. What noise?

Fourth Gent. The town is empty; on the brow o' the sea

45. *the*] Ff, *their* Qq. 50. *hopes, not . . . death,*] *hope's* (*not . . . death*) F 1, 2, Q 2; *hope's not . . . death*, Q 1, as above F 3, 4.

48, 49. *pilot . . . allowance*] pilot who is allowed (acknowledged) to be very expert and approved (experienced). Other paraphrases are suggested, but this seems a simple one.

50. *hopes, not . . . death*] The words in this strongly disputed passage, from "not" to "death," are enclosed as a parenthesis in the Folios, a circumstance which sometimes assists the meaning. The enclosed words, replaced by some such expression as "by no means in great abundance," give good sense. "On account of his good ship and his expert pilot, my hopes, not by any means (far from it) excessive, stand boldly in hope of being fulfilled." In order to give this sense, "to death" must be regarded as meaning merely "immoderately," as it frequently does in Shakespeare: "broiled to death," "frozen to death," "Falstaff sweats to death," etc. The sense of the word "surfeited" (taken greedily) is natural enough. "Gorged" has a parallel use. A man may gorge food greedily, or gorge himself with food greedily. This kind of involved difficulty seems to me quite Shakespearian. The parenthesis, it will be seen, has no reference to the welfare of the hopes, but merely act as an aside to characterise their quantity. However, a simpler explanation is, I think, available, if the above be rejected. It is, that the included words be taken as a case of that figure of speech wherein an idea is rendered more forcible by being contrasted with its opposite. "My hopes, not immoderately lusty (certainly not, they were meagre in the extreme), grow healthy." Such a mode of speech is, and I suppose has always been, common. Compare IV. ii. 67: "honest . . . as summer flies are in the shambles."

51. *Stand in bold cure*] Compare "Stand in hard cure," *Lear*, III. vi. 107.

53. *the brow o' the sea*] the margin or edge of the sea. The shore. This phrase would hardly be used now in ordinary language, but it is common, provincially, in the North of Ireland, pronounced "broo." Such expressions as "the broo of a river," "the broo of the lough" are familiar. One said to me recently, "the tide came up to the broo of the road" (Lough Swilly).

Stand ranks of people, and they cry "A sail!"

Cas. My hopes do shape him for the governor.

[*Guns heard.*

Sec. Gent. They do discharge their shot of courtesy:
Our friends at least.

Cas. I pray you, sir, go forth,
And give us truth who 'tis that is arrived.

Sec. Gent. I shall. [*Exit.*

Mon. But, good lieutenant, is your general wived?

Cas. Most fortunately: he hath achieved a maid
That paragons description and wild fame;
One that excels the quirks of blazoning pens,

55. *governor*] Ff, *government* Qq. 56. *their*] Ff, *the* Qq. 57. *friends*] Ff, *friend* Qq. 63. *quirks of*] omitted Q 1.

56. *courtesy*] Compare "he gave them certaine pieces of ordinance after the curtesie of the Sea for their welcome" (Sir John Hawkins, *Second Voyage to West Indies*, 1564 (Hakluyt ed., 1810, ii. 532, 1599).

60. *wived*] Shakespeare frequently uses the Old English verb, "wive." It was preserved in several proverbs, as "There's thriving in wiving"; "A man may not wive and thrive all in one year"; "Hanging and wiving go by destiny."

61. *achieved*] obtained, gained.

62. *paragons*] The verb occurs three times in Shakespeare, this being the first use. Schmidt gives to the other examples (*Henry VIII.* II. iv. 230, and *Antony and Cleopatra*, I. v. 71) distinct senses. All belong to the French word from which it is taken: "*Paragonner*, to paragon; equal, match, or compare with; also, to examine, or trie the goodness of a thing, by comparing it with other (excellent) things" (Cotgrave). The last is the required meaning fully set forth. Milton uses the verb (*Paradise Lost*, x. 426) which seems to have been introduced by Shakespeare. Nares refers (erroneously) to Sidney.

63. *quirks*] a conceit, or quick term of thought or speech. Shakespeare's *Much Ado* (II. iii. 345) is an early reference (1598). Probably originally a lawyer's expression. Compare Ben Jonson (who constantly uses it): "This is your lawyer's face, a contracted, subtle, and intricate face, full of quirks and turnings," *Cynthia's Revels*, II. i. 160*a* (1600). Blount gives as the second meaning of *Quiddity*, "a querk or subtle question." And the translator of *Rabelais* (iv. 52) renders *quolibetz*, "quirks."

63. *blazoning*] praising. Compare *Romeo and Juliet*, II. vi. 26. "*Blasonner*, to blaze arms; also, to praise, extol, commend; or, to publish the praises, divulge the perfections, proclaim the virtues of; also (the contrary), to reprove . . . ; in which sense we also use the word blaze" (Cotgrave).

And in the essential vesture of creation
Does tire the ingener.

Re-enter Second Gentleman.

How now! who has put in?

65. *tire the ingener*] Steevens conj., Dyce, Globe, Craig, etc.; *tyre the Ingeniuer.* Ff; *beare all excellency:*— Q 1, Pope, Steevens, Malone; *beare an excellency* Q 2, 3, Rowe.

64.] Shakespeare does not use the word "essential" elsewhere, and perhaps its meaning is more doubtful than the other terms in this and the following disputed lines. "'Essential,' belonging to the essence or being of a thing" (Blount) came into use as a theological or philosophical term. Gabriel Harvey has it only once, and he is a regular museum of neology; he places it alongside of "practicable" (Grosart, ii. 36, 1593), in the sense of real, existent. But a better clue to Shakespeare's sense may be derived from his use of "essence" in this play: "Her honour is an essence that 's not seen" (IV. i. 16). There the term means elemental substance. Shakespeare formed his adjective from this word, and his meaning is of a more spiritual tendency than the word's present use contains. This would give some such sense to the line as "the *etherially pure*, or *celestial*, garb of her nature does tire," etc. "Creation" is equivalent to "nature," as in *Sonnet* 127, and *Merchant of Venice*, III. ii. 116. This appears to be the meaning, though the wording renders it difficult to arrive at. Johnson's sense of "real qualities with which creation has invested her" (accepted by Rolfe) would refer to her substantial or physical endowments. Cassio (who is intimate with "the divine Desdemona") aims at a higher flight than this. In those respects she "paragons description." And in the supremer consideration of her pure and higher nature, her eulogy would wear out the contriver.

65. *tire the ingener*] weary the one who designs, or attempts, to describe it; or compose the narration of it. "Tire" has a strong sense of extreme or over weariness several times in Shakespeare, as in "Tired with all these for restful death I cry" (*Sonnet* 66). The word otherwise seems trivial. "Ingener" in the sense of "contriver" is abundantly common, and its spelling is of no moment. See the collection of variants in *New Eng. Dict.* One instance will suffice; it is quoted by Halliwell: "Our worthy poets, inginers of wit, Pourtray these knights in colours" (Middleton, *Time's Metamorphosis*, 1608). The passage from *Sejanus*, i. 1, is a bad example, since the word has there a distinctly bad sense of "scheming plotter," as it has again at the end of the fourth Act of *Eastward Ho* (Jonson, Chapman, etc.), which are both plays date for date almost with *Othello*. But the word was common. Brinsley Nicholson reaches so high a pitch of elaboration that one cannot see the wood for the trees. I totally disagree with his sense of the word "tire," from the "head-dress." Similarly, Steevens refers it to a well-known form of "attire"; but both these senses (practically identical) add much to the difficulty of unfolding the construction of the sentence. Most of the notes are wasted energy over the meaning, derivation, or orthography of the word in the first Folio, "ingeniver," which, as Nicholson says, is merely the French *ingenieur*, a naturalised word in various shapes. An extraneous example of "tired" in the stronger sense of

Sec. Gent. 'Tis one Iago, ancient to the general.
Cas. He has had most favourable and happy speed:
Tempests themselves, high seas, and howling winds,
The gutter'd rocks, and congregated sands,
Traitors ensteep'd to clog the guiltless keel,
As having sense of beauty, do omit
Their mortal natures, letting go safely by
The divine Desdemona.
Mon. What is she?
Cas. She that I spake of, our great captain's captain,

67. Cas.] Cassio Ff, omitted Qq giving all speech to Sec. Gent.; *He has*] Qq, *Ha's* Ff. 68. *high*] *by* Q 1. 70. *ensteep'd*] Ff, Q 2, 3; *enscerped* Q 1; *enscarp'd* Grant White; *clog*] Qq; *enclogge* F 1, 2, 3. 72. *mortal*] Ff, *common* Qq.

"forwearied," worn out, or to death, may be cited:

"Whose trust is tyer'd, whose toyle in vaine is spente
Whose pensive plaintes did beate the barren ayre"
(T. Howell, *Devises*, 1581).

65. *put in*] put into the harbour. The verb "to put" had and has many distinct nautical applications, coupled with various adverbs, all implying "move" or "go." Nares quotes the substantive "puttings-in" (ports) formed from the expression here. It occurs in Dekker's *Dead Term* (1608). To "put into the bay," "put to sea," "put forth," "put off," and "put out" occur of going or coming by water in Shakespeare.

69. *gutter'd rocks*] channelled rocks. *New Eng. Dict.* quotes from Turner's *Herbal*, ii. 88 (1562): "Every lefe of the pine tree (is) . . . furrowed or guttered as sum kinde of yong grasse is." This is the only example prior to *Othello*. I find in Sherwood's *Index to Cotgrave* (1672): "To gutter, *caneler*," and "guttered, *canelé*"; and in Cotgrave (1611): "*Caneleure*, a fluting, channelling, stroking, furrowing; gutter-worke (in stone or timber)."

70. *ensteep'd*] White followed Q 1, reading "enscarped" (Old French, *escarpé*), because Shakespeare "never uses 'steep' in the sense of 'submerge,' but always in that of 'lave' or 'soak.' On Dyce (2nd ed.) reminding White that Henley referred to *Othello*, IV. ii. 60, White adopted 'ensteeped' in his 2nd ed., and 'enscarped' was heard of no more" (Furness). This detail is given because Rolfe's note (ed. 1886) is misleading. For verbs with the prefix *en*, see note above at "ensheltered," line 18. The word may be taken "in his habit as he lived" without the extra syllable.

72. *mortal*] deadly, fatal; as in our "mortal wound." A favourite word with Shakespeare. Ben Jonson plays on the two meanings:

"Whilst he himself is mortal let him feel
Nothing about him mortal in his house"
(*Love's Welcome at Welbeck*).

74. *captain's captain*] Malone aptly refers to *Richard III.* IV. iv. 336: "And she shall be sole victress, Cæsar's Cæsar." See below, II. iii. 325: "Our general's wife is now the general."

74. *captain*] Othello's style is elsewhere "general." Perhaps Cassio refers to his command of "his tall ship"

Left in the conduct of the bold Iago;
Whose footing here anticipates our thoughts
A se'nnight's speed. Great Jove, Othello guard,
And swell his sail with thine own powerful breath,
That he may bless this bay with his tall ship,
Make love's quick pants in Desdemona's arms,
Give renew'd fire to our extincted spirits,
And bring all Cyprus comfort.

Enter DESDEMONA, EMILIA, IAGO, RODERIGO, *and Attendants.*

O, behold,
The riches of the ship is come on shore!

80. *Make . . . in*] Ff, *And swiftly come to* Qq. 82. *And . . . comfort*] Qq, omitted Ff. 83. *on shore*] *ashore* Q 1.

from which he has just landed. A little lower in this scene (line 211) Othello speaks of the "master" of the ship. I think Othello himself "captained" her. Compare the first words of Smith's *Accidence for Young Sea-men*, 1626: "The captaine's charge is to command all, and tell the Maister to what Port he will go or to what height. In a fight he is to give direction for the managing thereof, and the Maister is to see to the cunning the ship, and trimming the sailes."

75. *conduct*] escort. Compare *Merchant of Venice*, IV. i. 148; and Jonson: "Come, gentlemen, I will be your conduct" (*Every Man Out*, II. i. 1599).

77. *se'nnight*] seven night, week. Shakespeare uses the term again in *As You Like It* and *Macbeth*. Compare Jonson: "feed it about this day sev'n-night" (*Alchemist*, v. 2), and elsewhere in Ben Jonson.

77. *Jove*] The heathen deity is commonly, and seriously, invoked many times in Shakespeare's plays and in those of his contemporaries. Malone cavilled at the word here, and Hudson actually altered it to "God."

79. *tall ship*] fine, gallant. In the sense of stout, courageous, the adjective was very commonly applied to a person. The early navigators employed the present expression: "the loss of a tall ship, and (more to his grief) of a valiant gentleman, Miles Morgan," Hayes' *Narrative of Gilbert's Voyage* (Payne, ed. 1880, p. 180), 1583. See also *Merchant of Venice*, III. i. 6, and *Richard II.* II. i. 286.

80. *pants*] Compare the finer use of "pants" in this sense in *Antony and Cleopatra*, IV. viii. 16.

81. *extincted*] Lat. *extinctus*, quenched. An unrecognised word. The Old French *extinction* seems to have been the first introduction. It occurs in Humphrey Gifford, 1580.

83. *riches*] Schmidt distinguishes the cases where Shakespeare uses this word as a singular or as a plural. Its derivation from French *richesse* makes the former more correct, but the gram-

Ye men of Cyprus, let her have your knees.
Hail to thee, lady! and the grace of heaven,
Before, behind thee, and on every hand,
Enwheel thee round!

Des. I thank you, valiant Cassio.
What tidings can you tell me of my lord?

Cas. He is not yet arrived: nor know I aught
But that he 's well and will be shortly here.

Des. O, but I fear—How lost you company?

Cas. The great contention of the sea and skies
Parted our fellowship—But, hark! a sail.
[*Within*: "A sail, a sail!" [*Guns heard.*

Sec. Gent. They give their greeting to the citadel:
This likewise is a friend.

Cas. See for the news. [*Exit Gentleman.*
Good ancient, you are welcome:—[*To Emilia*] welcome, mistress:
Let it not gall your patience, good Iago,
That I extend my manners; 'tis my breeding
That gives me this bold show of courtesy.
[*Kissing her.*

Iago. Sir, would she give you so much of her lips
As of her tongue she oft bestows on me,

84. *Ye*] Qq, *You* Ff. 85. *thee, lady*] *the lady* Q (1695). 88. *me*] omitted F 1. 89. *yet*] omitted F 2, 3, 4. 92. *the sea*] *sea* F 1. 94. *their*] Qq, *this* Ff. 95. *See . . . news*] *So speakes this voyce* Q 1. 100. *Sir,*] *For* Q 1. 101. *oft bestows*] Ff, *has bestowed* Qq; *on*] Qq, F 1; *of* F 2, 3, 4, Rowe.

matical law was often neglected. Chaucer makes "richesse" plural in *Canterbury Tales.*

87. *Enwheel*] Here the prefix is used in its proper sense of enclosing. Compare "How dread an army hath enrounded him" (*Henry V.* IV. Prol. 36. The meaning is "encompass." Walker quotes from Beaumont and Fletcher, *The Pilgrim*, I. ii. 17 (ed. Dyce): "Heaven's grace in-wheel you, And all good thoughts and prayers dwell about you." Obviously an echo of Shakespeare.

96. *ancient*] ensign.

You 'ld have enough.

Des. Alas, she has no speech.

Iago. In faith, too much;
I find it still when I have list to sleep:
Marry, before your ladyship, I grant,
She puts her tongue a little in her heart
And chides with thinking.

Emil. You have little cause to say so.

Iago. Come on, come on; you are pictures out of doors,

102. *You 'ld*] *You would* Ff. 103. *In faith,*] *I know* Q 1. 104. *it still when*] Ff, *it, I; for when* Q 1, *it still, for when* Q 2, 3; *list*] Q 1; *leave* Ff, Q 2, 3. 109–112. *Come . . . beds*] prose in F 1. 109. *of doors*] *of doore* F 1, *adores* Q 1.

104. *list*] inclination, desire. The verb is common, but the substantive seems to be rare. Compare Chaucer, *Troilus*, iii. 187:

" 'Y-wis,' quod she, 'myn owne hertes list,
My ground of ese, and al myn herte dere.' "

It may, however, be a variant of "lust" here; or rather the two derivations from the same root were not yet distinguished. They are in the *Prompt. Parv.* (1440), where "lust" = voluptas, libido; and "list" = delectatio.

109–112.] This censure of women, so suitable to the lips of Iago, is developed from "a report by Mistress Shore" from the chronicles, according to Puttenham, *Arte of Poesie* (p. 299, Arber's ed.). "We limit the comely parts of a woman to consist in foure points, that is, to be a shrewe in the kitchin, a saint in the Church, an Angell at the bourd, and an Ape in the bed, as the chronicle reportes by Mistresse Shore paramour to King Edward the Fourth." Puttenham's words are followed (nearly) in Middleton's *Blurt*, iii. 3. 1602; and in Wilkins' *Miseries of Enforced Marriage*, 1607. Line 111, in the above, is additional to the original, and the alteration from "apes" to "housewives" (line 112) helps to confirm the sense given to the latter word elsewhere. See below, line 112. The last line has its periphrasis in line 115.

109. *Come on, come on*] "like the simple 'come,' used as an interjection, implying an exhortation or rebuke" (Schmidt). Frequent in Shakespeare.

109. *pictures*] refers to the painted faces of ladies of fashion, generally attacked by all the writers of the time. But this direct application of the word "picture" quasi "woman" is rare. Here is, however, an even stronger example:

" Upon a louing foole, as you shall heare;
A foole that knowes not how to use his eies,
But takes a *picture* for an Angell's face,
And in his thoughts strange wonders will devise,
To bring his wits into a piteous case "

(*Choice, Chance, and Change* [N. Breton], Grosart, reprint, p. 66, 1606). This work was published anonymously; but a careful study of Breton's works enables me to state positively (as Grosart suggested) that it is by that voluminous writer.

Bells in your parlours, wild-cats in your kitchens,
Saints in your injuries, devils being offended,
Players in your housewifery, and housewives in your beds.

Des. O, fie upon thee, slanderer!

Iago. Nay, it is true, or else I am a Turk:
You rise to play, and go to bed to work.

Emil. You shall not write my praise.

Iago. No, let me not.

Des. What wouldst thou write of me, if thou shouldst praise me?

Iago. O gentle lady, do not put me to 't;
For I am nothing if not critical.

Des. Come on, assay—There 's one gone to the harbour?

Iago. Ay, madam.

Des. I am not merry; but I do beguile
The thing I am by seeming otherwise.

113. Des.] omitted Q 1, Emil. Jennens, Em. Anon. MS. (Devonshire Q 1).

110. *Bells in your parlours*] Robert Tofte in his translation of Benedetto Varchi's *Blazon of Jealousy*, likens a shrew's tongue to a bell: "the shrew is reported to be of middle stature, and somewhat pale or sallow of colour, with a thin lip, a Hawke's eye, and a shrill voice, that sounds as a bell" (p. 34, ed. 1615); and a few lines down on the same page, "she scoldeth shrill like a Bell." In Peele's *Old Wives Tale*, Lampriscus says his first wife had a tongue that "sounded in my ears like the clapper of a great bell."

112. *housewives*] undoubtedly had a bad sense both here and later in this play (IV. i. 87). Compare *Henry V.* V. i. 85, and *2 Henry IV.* III. iii. 341.

114. *or else I am a Turk*] Compare Beaumont and Fletcher, *The Captain*, iv. 4: "But if I go not about mine own bodily business As well as she, I am a Turk." Probably varied from the earlier "to turn Turk," *i.e.* to undergo some sort of great disimprovement. The present expression is parallel to our "if I don't, I 'm a Dutchman"; which is as old as Ben Jonson's *Fox* (1605). Compare also the expression "I am a Jew," *Much Ado*, II. iii. 272.

119. *critical*] censorious. Shakespeare had already used this term in *Midsummer Night's Dream*, V. i. 54. The earliest reference in *New Eng. Dict.* is that of *Midsummer Night's Dream*, but the word had been introduced by Barnabé Barnes: "Good Sir, arise and confound those Viperous Cryticall monsters, and those prophane Atheistes of our Commonwealth," B. Barnes to Gabriel Harvey (prefixed to Pierce's *Supererogation*), Grosart's *Harvey* (ii. 19), 1593.

Come, how wouldst thou praise me?
Iago. I am about it; but indeed my invention
Comes from my pate as birdlime does from frize;
It plucks out brains and all: but my Muse labours,
And thus she is deliver'd.
If she be fair and wise, fairness and wit,
The one 's for use, the other useth it.
Des. Well praised! How if she be black and witty?
Iago. If she be black, and thereto have a wit,
She 'll find a white that shall her blackness fit.
Des. Worse and worse.
Emil. How if fair and foolish?
Iago. She never yet was foolish that was fair;
For even her folly help'd her to an heir.
Des. These are old fond paradoxes to make fools laugh i' the alehouse. What miserable praise hast thou for her that 's foul and foolish?
Iago. There 's none so foul, and foolish thereunto,
But does foul pranks which fair and wise ones do.
Des. O heavy ignorance! thou praisest the worst

125-128. *I am . . . deliver'd*] as in Qq, arranged as prose in Ff. 127. *brains*] *braine* Qq. 129, 130; 132, 133; 136, 137; 141, 142; 147-157, and 159 are in italics in Ff, Q 2, 3. 130. *useth*] *using* Q 1. 133. *fit*] *hit* Q 1. 137. *her to an heir.*] *her, to a haire* Q 1. 138. *fond*] omitted Qq.

125. *invention*] composition; mental device. I disagree with Schmidt here, and at IV. i. 198, on this word.

126, 127.] Steevens compares a passage in *The Puritan*, 1607: "The excuse stuck upon my tongue, like ship-pitch upon a mariner's gown." Compare Lyly, *Mother Bombie*, iv. 2, 1594: "A scrivener's shop hangs to a serjeant's mace, like a burre to a freeze coat."

133. *white*] Schmidt calls attention to the pun on "wight."

137. *folly*] inordinate desire, wantonness. Schmidt finds this meaning in about a dozen passages in Shakespeare (see V. ii. 132 for a good example), which gives sense to a line which evolved some extraordinary remarks from earlier commentators. See *Lucrece*, 556, 557: "Her sad behaviour feeds his vulture folly, A tyrant gulf that even in plenty wanteth." The sense was French. Cotgrâve has "*Folie aux garçons*. Leachery; and hence *Faire folie*. A woman to play false," etc. Compare Deuteronomy xxii. 21; Hosea ii. 10, etc.

138. *fond*] foolish, silly. The commonest sense of the word at this time.

best. But what praise couldst thou bestow on a deserving woman indeed, one that in the authority of her merit did justly put on the vouch of very malice itself?

Iago. She that was ever fair and never proud,
Had tongue at will and yet was never loud,
Never lack'd gold and yet went never gay,
Fled from her wish and yet said "Now I may;"
She that, being anger'd, her revenge being nigh,
Bade her wrong stay and her displeasure fly;
She that in wisdom never was so frail

143. *thou praisest*] Ff, *that praises* Qq. Q 2, 3.

146. *merit*] Ff, *merrits* Q 1, *merits*

144 *et seq.*] Steevens (ed. 1793) wrote "The hint for this question, and the metrical reply of Iago, is taken from a strange pamphlet, called *Choice, Chance, and Change, or Conceits in their Colours*, 1606; when after Tidero has described many ridiculous characters in verse, Arnophilo asks him, 'but, I pray thee, didst thou write none in commendation of some worthy creature?' Tidero then proceeds, like Iago, to repeat more verses." The only objection to be made to this entirely apt parallel, is that, according to the accepted date of *Othello* (1604), the "hint" came from Shakespeare to Breton (see above, note to line 109), and not *vice versâ*. The author of the pamphlet (reprinted by Grosart) varies his metre to the regular alternately rhymed lines in his "Epigrammaticall Sonnets," of which there are a dozen well worth perusal. The prose in this tract is the thinnest possible stuff, unworthy even of "N. B."

145-147. *one that . . . malice itself*] one whose great merit even malice itself would vouch for.

148.] One of the sonnets referred to above begins—

"She that is neither faire, nor riche, nor wise
And yet as proude as any Peacocke's taile,
Mumps with her lippes and winketh with her eies,
And thinkes the world of fooles will never faile."

In connection with the date of *Othello*, the parallel is of interest.

149. *Had tongue at will*] Mr. Craig gives me a good instance: "in short time he became a perfect pleader, and had tongue at will," North's *Plutarch's Lives*, Cato, p. 370 (ed. 1596), 1579. See also Cotgrave, "*Embabillé. Un courtisan bien em.* Well-spoken; that hath tongue at will, or that wants no *Babil*" (ed. 1673). This appears therefore to have been a recognised expression. "At will," *i.e.* "at pleasure," occurs several times in Shakespeare. Compare Chester's *Love's Martyr*, "to the inward sence gives strength at will" (Grosart, p. 102), 1601; and later, p. 111. And see T. Howell: "Sithe wee are now in pleasaunt place, Where eache may speake his minde at will" (Poems, ed. Grosart, ii. 142, 1568). "Wind at will" occurs early (1580) in Hakluyt, and in Peele's *Tale of Troy*, 1589.

To change the cod's head for the salmon's tail;
She that could think and ne'er disclose her mind,
See suitors following and not look behind;
She was a wight, if ever such wight were,—

157. *See . . . behind*] omitted Q 1. 158. *wight*] Qq, *wights* Ff (*wightes* F 1); *if . . . were*] in brackets Ff, Q 2. 158, 159. *were,*— Des. *To*] *were, To*— Des. Seymour.

155. *To change the cod's head for the salmon's tail*] "Cod's head" had a very definite meaning long before and after this was written = a fool. "To couch a cod's head" was an old witticism for putting a fool (*i.e.* "one's self") to bed. See *Marriage of Wit and Science* (Haz. *Dods.* ii. 365), 1570. Iago pays Desdemona's wisdom the compliment of preferring even a bit of the best of fishes, a thing of true worth, for all of an empty-headed courtier. A few early instances of this word must be, given. Nares has two late ones. Halliwell implies that it is still in use. "He that fishes for him might be sure to catch a cod's head" (Gascoigne, *Supposes*, 1566); "Thou, that hast great experience . . . to be handled like a cod's head in thy olde dayes," North, *Doni's Philosophy*, (Jacob's ed., p. 170), 1570. At the beginning of the second Act of Beaumont and Fletcher, *Woman Hater*, "A fish-head? *Gond.* Whence comes it? *Sero.* From the court. *Gond.* Oh, 'tis a cod's head," seems to place this sort of fool naturally at court, like the "wealthy curled darlings" of Venice. Shakespeare does not use this term again, and only once refers to salmon. The "tail" is put in merely in apposition to the "head" of the previous expression, which it is worth mentioning is used again unmistakably in the *Choice, Chance, and Change* sonnets. The line has a proverbial ring, and may be paralleled by an Old English one in Heywood and Camden: "The leg of a lark is better than the body of a kite." The meaning given here to "cod's head" does not seem to have been previously suggested. Steevens quoted an extract from Queen Elizabeth's *Household Book* (43rd year): "Item, the Master Cookes have to fee all salmon's tailes," etc. This shows them naturally to have been perquisites of some value, though Steevens draws an opposite conclusion. In confirmation of the value of the tail of the salmon, I find in Holland's *Plinie* (ix. 15): "howsoever in other fishes [excepting the Tunney] the taile-piece is in greatest request, as being most stirred and exercised" so that "even a bit" above may read "the best bit."

158. *wight*] person, either male or female. Nares quotes from Drayton's *Muses Elizium* and from *Ferrex and Porrex* for the latter sense. Halliwell gives an earlier example. This jingle consists much in playing upon words. Why not add another, and carry over the "white" and "wight" from above to the present line, and make the white to "chronicle small beer," have a reference to chalking it on the post? It is a very old phrase, and the practice was most familiar. Two instances will suffice: "But when they would walke, Were fayne with a chalke, To score on the balke," Skelton, *Elynour Rummyng* (Dyce, p. 114), *circa* 1515. And "Besides he [the Vintner] hath some scores, which if you looke; they make his postes look white and black his booke" (Taylor, *Travels of Twelvepence*, p. 70, ed. 1630). And see Nashe's *Pierce Penniless* (Grosart, ii. 18), and N. Breton, *Pasquils Foole's Cap* (Grosart, pt. xvi. 21*a*), *circa* 1600. The ordinary explanation, due to Steevens, of "keeping the accounts of a household" is no doubt correct. This was a part of the duty. Compare, too, Greene's *Groatsworth of Wit*: "living in extreme poverty,

Des. To do what?

Iago. To suckle fools and chronicle small beer.

Des. O most lame and impotent conclusion! Do not learn of him, Emilia, though he be thy husband. How say you, Cassio? is he not a most profane and liberal counsellor?

Cas. He speaks home, madam: you may relish him more in the soldier than in the scholar.

Iago. [*Aside*] He takes her by the palm: ay, well said, whisper: with as little a web as this will I ensnare as great a fly as Cassio. Ay, smile upon

169 *fly*] *Flee* Q 1, *Flie* Q 2.

having nothing to pay but chalke, which now his host accepted not for currant."

160. *chronicle*] This word came to have a trivial sense from the "minute industry" with which Fabian, Hollingshed, Stow, Baker, etc., registered every unimportant event in their "useful but desultory pages." See Gifford, note to Massinger's *A New Way to Pay Old Debts*, iv. 2. So Day, "'Twas admirable, does not this jest deserve to be chronicled?" (*Law Trickes*, 1608). When leaving this somewhat puerile and unworthy dialogue, it seems hard to say much in favour of it. One would be almost glad to find somehow that it was a later insertion, foisted in by an author-actor (Armin, *e.g.*) to tickle the ears of the groundlings. To my mind Breton's sonnets on the same lines (referred to above) contain more grit and wit both. One would rather think an inferior hand "took a hint" from them. For the resemblance is too palpable to be accidental. That abominable Rymer (see Furness' *Othello*, *passim et ad nauseam*) is more justified in his vulgarities here than usually. He says, "Now follows a long rabble of Jack-pudding farce . . . below the patience of any country kitchenmaid with her sweetheart," etc. (*Short View of Tragedy*, 1693).

160. *small beer*] So Bobadil, "A cup of small beer, sweet hostess" (Ben Jonson, *Every Man in his Humour*, i. 4). Often called "single beer."

164. *profane*] coarse in speech. Iago had already earned this epithet. Compare *2 Henry IV*. v. v. 54, and *Cymbeline*, II. iii. 129.

164. *liberal*] wanton, free-spoken. See below, v. i. 218. Compare *Hamlet*, IV. vii. 171. Steevens quotes, "But Vallinger, most like a liberal villain, Did give her scandalous, ignoble terms" (*Fair Maid of Bristow*). Nares cites Beaumont and Fletcher, *The Captain*: "And give allowance to your liberal jests upon his person."

164. *counsellor*] talker. See *Hamlet*, III. iv. 213; *Tempest*, I. i. 23.

165. *home*] unreservedly. Often used by Shakespeare in this sense. "She'll tax him home" (*Hamlet*, III. iii. 29, etc.).

167. *palm*] See note, line 260.

167, 168. *well said*] well done. See below, IV. i. 107 and v. i. 98. Dyce pointed this out in a note to *The Maid's Tragedy*, i. 2, in his edition of Beaumont and Fletcher. Compare "Enter servants with a banquet; well said, I thank you" (Beaumont and Fletcher, *Wit at Several Weapons*, v. 1, and again v. 5). It is very common.

her, do; I will gyve thee in thine own courtship. You say true; 'tis so, indeed: if such tricks as these strip you out of your lieutenantry, it had been better you had not kissed your three fingers so oft, which now again you are most apt to play the sir in. Very good; well kissed! an ex-

170. *gyve thee*] F 2; *give thee* F 1, 3, 4; *catch you* Qq; *thine*] Ff, *your* Qq; *courtship*] *courtesies* Q 1. 175. *Very*] omitted Q 1; *an*] Q 1; *and* Ff, Q 2, 3.

170. *gyve*] fetter. The substantive occurs several times (*Romeo and Juliet*, II. ii. 180, and *Cymbeline*, V. iv. 14, etc.), the verb only here in Shakespeare. Compare Ben Jonson:

"Where yet she had *gyved*
Them so in chains of darkness, as no might
Should loose them hence"
(*Masque of Beauty*, 1608–9).

170. *courtship*] courteousness. Compare *Love's Labour's Lost*, V. ii. 363, and *Richard II*. I. iv. 24. So Massinger: "Yet grant him this Which a mere stranger in the way of courtship, Might challenge from you" (*A Very Woman*, i. 1).

172. *lieutenantry*] office of lieutenant, lieutenancy. In *Antony and Cleopatra*, III. ii. 39, the word has a different sense: "he alone dealt on lieutenantry," *i.e.* acted by proxy. It is curious that the word "tenantry" has an obsolete form "tenancy," although the sense grew on different lines from the word under consideration.

173. *kissed . . . fingers*] This was the courtesy of the time on coming into the presence of a lady. Shakespeare refers to it in *Love's Lost's Labour*, IV. i. 148; *Taming of the Shrew*, IV. i. 97; *As You Like It*, III. ii. 50, and *Twelfth Night*, III. iv. 36. It seems to have varied in degrees of intensity and in the number of fingers kissed from time to time. It occurs as early as 1580. Gabriel Harvey speaks of "fore-finger kiss and brave embrace to the footewarde" (Grosart, i. 84), as the vogue at that date. N. Breton has "observing all fine ceremonies, with kissing his hand in putting off his hat, with a Passa measure pace, coming towards her sweet presence," *Wit's Trenchmore* (Grosart, p. 15), 1597. In the pamphlet already referred to the lines occur: "A dapper fellow that is fine and neate . . . Can *smile* and simper, congey, kisse the hand," *Choice, Chance, and Change*, 1606 (Grosart, p. 62). At the same date in Sir Gyles Goosecappe (*Bullen's Old Plays*, iii. 64), a gallant "tooke time Still as the conference served to shew my courtship In the three quarter legge and settled looke The quicke kisse of the top of the forefinger"; he calls this the "good accost." And finally in Beaumont and Fletcher, *Nice Valour*, i. 1. (*circa* 1624): "Enter the Passionate Lord; he makes a congee or two to nothing . . . See how it kisses the forefinger still, Which is the last edition." This last play was probably written earlier. These illustrations serve to show that Cassio's demeanour was that of an accomplished courtier, which Iago wilfully distorts to his base interpretations. With reference to the repeated kissing hands, Ben Jonson speaks of one that seems "As he would kiss away his hand in kindness" in presence of a lady (*Cynthia's Revels*, iii. 2, 1600).

174, 175. *to play the sir*] to play the fine gentleman. The word was often used substantively for a man; and sarcastically as here in *Cymbeline*, I. i.

cellent courtesy! 'tis so, indeed. Yet again your fingers to your lips? would they were clyster-pipes for your sake!—[*Trumpet within.*] The Moor! I know his trumpet.

Cas. 'Tis truly so.
Des. Let 's meet him and receive him.
Cas. Lo, where he comes!

Enter OTHELLO *and Attendants.*

Oth. O my fair warrior!
Des. My dear Othello!
Oth. It gives me wonder great as my content
To see you here before me. O my soul's joy!
If after every tempest come such calms,
May the winds blow till they have waken'd death!
And let the labouring bark climb hills of seas
Olympus-high, and duck again as low
As hell 's from heaven! If it were now to die,
'Twere now to be most happy; for I fear,
My soul hath her content so absolute

177. *to*] Ff, *at* Qq. 186. *calms*] Ff, *calmenesse* Qq.

166: "To draw upon an exile! O brave sir!" Compare Ben Jonson:
"Here stalks me by a proud and spangled sir,
That looks three handfuls higher than his foretop"
Cynthia's Revels, III. ii. 167*b* (1600).

178. *clyster-pipes*] The earliest known use of this term. It occurs in Ben Jonson's *Gipsies Metamorphosed*, 1621: "The devil's glyster-pipe."

182. *warrior*] See below, III. iv. 151. And see note at I. iii. 163. Steevens tells us that Ronsard, the French sonneteer, "frequently calls his mistresses *guerrières*." The sonneteering vogue had already reached its height, and Sidney Lee has pointed out Shakespeare's indebtedness to Ronsard, especially in his sonnets, in common with other English writers of the time (*Life of Shakespeare*, pp. 111, 112), ed. 1899.

186.] This proverb, "After a storm comes a calm," is frequently met with, and is as old as *Piers the Plowman* (*ante* 1377). It is in the collections of Ray (who gives French and Italian equivalents) and Camden. "Faire weather cometh after storms tempestuous" (*Calisto and Melibœa*, 1530); "after all this foule weather ensueth a calm" (Nashe, *Foure Letters Confuted*, 1593).

That not another comfort like to this
Succeeds in unknown fate.

Des. The heavens forbid
But that our loves and comforts should increase,
Even as our days do grow!

Oth. Amen to that, sweet powers!
I cannot speak enough of this content;
It stops me here; it is too much of joy:
And this, and this, the greatest discords be
[*Kissing her.*
That e'er our hearts shall make!

Iago. [*Aside*] O, you are well tuned now!
But I'll set down the pegs that make this music,
As honest as I am.

199. *discords*] Ff, *discord* Qq; [Kissing her.] omitted Ff, they kisse. Q 1, Kisse. Q 2, 3. 201. *make*] *makes* Q 2, 3.

201. *set down the pegs*] This expression is probably an adaptation of the phrase, "to take one a peg lower," that is to say, to "set one down." "Take you a pegg lower" occurs in Gabriel Harvey's *Advertisement to Papp-hatchett* (Grosart, ii. 127), 1589; Harvey takes it from Lyly's tract, which he attacks, and it became common in the latter half of the next century. The phrase probably had a musical origin, as indeed the present passage suggests. Compare the far older "to set one's heart on a merry pin," which was also probably musical in its origin. In the earlier examples of that saying (*Digby Mysteries* and *Foure Elements*) the verb is "set." And it has no reference to "drinking by pins" as is suggested. "Peg" and "pin" were synonymous terms when both were wooden. Both expressions, like most old ones, are of obscure origin, but whatever explains one will throw light on the other. The verb "to set" had a musical signification, "to tune," of which Malone gives a couple of examples. In Chappell's *Popular Music* (i. 49) there is a good one: "1502, Jan. 7th, To one that sett the King's clevycordes . . . 10s. 4d." The best illustration I find comes from Ainsworth, 1736 (ed. 1761), though somewhat late: "*Verticillum*: A pin or peg of a musical instrument to set the strings high or low." It simplifies the meaning to suppose that Iago, in his direct cruelty, means the two lovers, by the pegs that are making the sweet music; taking the musical pegs for the musical instrument itself. The expression "on a merry pin," so very common in and before Shakespeare's time, seems to go, *pari passu*, with the present one; and it has been the cause of much waste of ink and paper. I find the word "peg" in the musical sense in Holland's *Plinie*, Book ix. ch. 10 (1601): "The Troglodytes have among them certaine Tortoises, with broad hornes like the pegges in a Lute or Harpe." See also Howell's *Vocabulary*, *Musical Terms*, 1659.

Oth. Come, let us to the castle.
News, friends; our wars are done, the Turks are drown'd.
How does my old acquaintance of this isle?
Honey, you shall be well desired in Cyprus;
I have found great love amongst them. O my sweet,
I prattle out of fashion, and I dote
In mine own comforts. I prithee, good Iago,
Go to the bay, and disembark my coffers:
Bring thou the master to the citadel;
He is a good one, and his worthiness
Does challenge much respect. Come, Desdemona,
Once more well met at Cyprus.
[*Exeunt all but Iago and Roderigo.*

Iago. Do thou meet me presently at the harbour.

204. *does my*] *do's my* Ff, *doe our* Q 1, *dos my* Q 2; *of this*] *of the* Q 1. 209. *my*] *thy* F 2, 3, 4. 214. *thou*] *you* F 2, 3, 4.

202 *castle*] See note III. i. 1.

205. *Honey*] A common term of endearment provincially, especially in Ireland, where it is applied indiscriminately to all ages and sexes. It does not occur again in Shakespeare, the passage in *Henry V.* (II. iii. 1) being wrongly adduced by Schmidt. Middleton uses it several times in *The Widow*, iv. 1. Marston says it is a "citizen's term" (*Dutch Courtezan*, iii. 1, 1605), and one is inclined to endorse that.

205. *desired*] loved, beloved. Compare *Cymbeline*, III. v. 62: "her desired Posthumus." This is Schmidt's illustration, but the word may naturally have the sense of "much wanted" or "wished for" in the latter passage, which is unsuitable here. Cotgrave gives "*Desire*: Desired, coveted, wished, or longed for; *affected, fancied*; lusted after."

207. *out of fashion*] inappropriately, in an unfitting or unreasonable way. Compare *Troilus and Cressida*:

"*Ajax.* An all men were o' my mind—
Ulyss. Wit would be out of fashion"
(II. iii. 225, 226).

208. *comforts*] joys, delights. So in *Tempest*, "weigh our sorrow with our comfort" (II. i. 9); and frequently in the *Sonnets*, etc.

209. *coffers*] The usual sense was a money-chest or jewel-case. Here it means "trunks." Compare Cotgrave, "*Coffre*: A coffer, chest, hutch, *ark*." The reading in *Pericles* ("coffer"), III. i. 68, is doubtful. At line 291 below, Iago tells us these were his "necessaries."

210. *master*] The epithet for the captain or commander of a merchant ship, or one not in commission. See Smyth's *Sailor's Word Book*, who quotes, "we spoke the *Dragon*, whereof Master Ivie was *maister*," Weld, *Voyage to Benin*, 1590. Earlier, it meant the pilot (Palsgrave, 1530).

Come hither. If thou be'st valiant—as, they say, base men being in love have then a nobility in their natures more than is native to them—list me. The lieutenant to-night watches on the court of guard. First, I must tell thee this: Desdemona is directly in love with him.

Rod. With him! why, 'tis not possible.

215. *hither*] Qq, *thither* Ff. 215-217. *as . . . them*] Aside *as . . . them* Anon. conj., in brackets Ff, Q 2, 3. 219. *must*] Ff, *will* Qq. 219, 220. *thee this: Desdemona*] Ff; *thee, this Desdemona* Q 1, Theobald, Q 2, 3.

215-217. *as, they say . . . native to them*] Professor Butler (*Shakspeariana*, p. 444, Sept. 1885) refers for this sentiment to Plato's *Symposium* (p. 179*a*, ed. Hermann). The passage he translates, "No man is such a coward that love would not inspire him to valor [or virtue in the classical sense] that he would become like him who is bravest [best] by nature." This takes some reading "between the lines." But though this be cited as the earliest and highest authority, "they say" requires some current or recent reference. Burton, in his *Anatomy of Melancholy*, has the thought exactly, a little later (1621), "There is no man so pusillanimous, so very a dastard, whom love would not incense, make of a divine temper, and an heroical spirit" (Part iii. sec. 3, mem. 3, p. 574, ed. 1854). On the previous page Burton gives another reference: "As it [Love] makes wise men fools, so many times it makes fools become wise; it makes base fellows become generous, cowards courageous"; with footnote quoting from Cardan, liber 2, *de Sap.*: "*ex vilibus generosos efficiere solet, ex timidis audaces, ex avaris splendidis, ex agrestibus civiles, ex crudelibus mansuetos, ex impiis religiosos, ex sordidis nitidis atque cultos, ex duris misericordes, ex mutis eloquentes.*" Cardan wrote in the middle of the previous century. His popular writings had already been translated to English.

216. *base men*] Cowden-Clarke calls attention to Iago's openly expressed and insolent contempt for Roderigo; "it imposes upon his victim and tames him into unquestioning submission." It is certainly remarkable. Possibly this may have been spoken as an aside. It is quite in keeping with Iago's buoyant villany to gloat over his victims from behind corners and round "asides." He delights in "asides."

219. *court of guard*] "Corps de garde. A court of guard in a camp or fort" (Cotgrave). The term here used occurs again in *Antony and Cleopatra*, IV. ix. The word "court" appears to be a mere corruption of "corps," and has led to confusion in giving the unnecessary sense of "place." The military term was introduced about 1590 to England, and came to have the two senses—(1) a company of soldiers on guard, and (2) a watch-post, a station occupied by soldiers on guard (*Stanford Dictionary*). The latter is the sense in Shakespeare. Compare "For if the round or court of guard did hear Thou or thy men were braying at the walls" (Greene, *Orlando Furioso*, 1591). This is the earliest example of the Shakespearian spelling. Compare also Raleigh, *Discovery of Guiana* (Payne, 1880, p. 335), "taking a time of most advantage, I set upon the corps de garde" (1595).

Iago. Lay thy finger thus, and let thy soul be instructed. Mark me with what violence she first loved the Moor, but for bragging and telling her fantastical lies: and will she love him still for prating? let not thy discreet heart think it. Her eye must be fed; and what delight shall she have to look on the devil? When the blood is made dull with the act of sport, there should be, again to inflame it and to give satiety a fresh appetite, loveliness in favour, sympathy in years, manners and beauties; all which the Moor is defective in: now, for want of these required conveniences, her delicate tenderness will find itself abused, begin to heave the gorge, disrelish and

222. *finger*] *fingers* F 4. 223. *first*] omitted F 2, 3. 225. *and will she love*] Qq, *To love* Ff. 226. *thy*] Ff, *the* Qq; *it*] *so* Q 1. 229. *be, again*] Hanmer; *be again* Q 1, Theobald; *be,—again* Capell, Steevens, etc.; *be a game* Ff, Q 2, 3, Rowe, Pope. 230. *to give*] Ff, *give* Qq; *satiety*] *saciety* Q 1, 2. 231. *loveliness*] *Love lines* Q 1.

222. *Lay thy finger thus*] That is to say, "Don't interrupt me, but listen." Iago puts his own finger to his lips to "instruct" Roderigo's mouth.

224. *but for*] only because of. For the separate uses, see Abbott, 128, 151. Oddly enough this instance is omitted in the collected examples of "but for," both from Schmidt and Cowden-Clarke. Nor do I find its sense paralleled exactly elsewhere. Schmidt's sense of "but for=were it not for, without," does not apply here, as it does in his twenty-five examples. "But" has passed from its sense of "except" to that of "only" (merely).

228. *devil*] An allusion to Othello's colour; the devil was always "painted black."

230. *satiety*] satiation. The word is used in the same sense, dealing with the affections, *Venus and Adonis*, 19. It is the third sense in Cotgrave, "a glutting or cloying." The spelling in Q 1, 2 is not accidental, Furness remarks, but is the same as that in the three other instances in Shakespeare. The word "satiety" was recently introduced. It occurs in G. Harvey's *Letter-Book* (Grosart, i. 149), *circa* 1580.

231. *favour*] face, personal appearance. See I. iii. 337 (note).

233, 234. *conveniences*] agreeableness, comfort. So in *Troilus and Cressida*, "exposed myself From certain and possessed convenience, To doubtful fortunes" (III. iii. 7).

235. *begin to heave the gorge*] as if about to vomit. "Gorge" is the stomach. Sometimes it means that which is swallowed. In Holland's *Plinie* (1601) xx. 15, occurs: "cummin seed . . . will stay immoderate vomit, yea, and the sick heaving of the stomach, as if it would cast and cannot." The term occurs again in Pliny, "the inordinate heaving of the stomach and the vain proffers to vomit" (xx. 23), and else-

abhor the Moor; very nature will instruct her in it and compel her to some second choice. Now, sir, this granted—as it is a most pregnant and unforced position—who stands so eminently in the degree of this fortune as Cassio does? a knave very voluble; no further conscionable than in putting on the mere form of civil and humane seeming, for the better compassing of his salt and most hidden loose affection? why, none; why, none: a slipper and subtle knave;

237. *in it*] Ff, *to it* Qq. 238, 239. *as . . . position*] in brackets F 1. 238. *a*] omitted Q 2, 3. 239. *eminently*] Qq, *eminent* Ff. 243. *humane seeming*] *hand-seeming* Q 1; *compassing*] Qq, *compasse* Ff. 244. *most hidden loose*] *hidden* Q 1; *affection?*] Ff, *affections* Qq. 244, 245. *why, none; why, none:*] omitted Q 1. 245. *slipper and subtle*] *slipper, and subtle* F 1; *slippery, and subtle* F 2, 3; *subtle slippery* Qq.

where. I do not think there is any hawking allusion here.

235. *disrelish*] distaste, dislike. Shakespeare has not this word elsewhere. Milton used it in *Paradise Lost*.

"For dinner savoury fruits, of taste to please
True appetite, and not disrelish thirst
Of nectarous draught between"
v. 303-305.

238. *pregnant*] full of significance. The word was loosely used metaphorically. Chaucer has "pregnant argument" (*Troilus*, iv. 1179). From the sense "full of promise," which is the nearest to the Shakespearian use (compare *Hamlet*, III. ii. 66) to "evident," the gradation is natural. Compare *Measure for Measure*, II. i. 23; and Ben Jonson, "you make them smooth and sound . . . still you increase your friends. *Tribulation*. Ay, it is very pregnant" (*Alchemist*, iii. 2).

239. *position*] See III. iii. 235.

241. *voluble*] Not as we use it, but in the derived sense. "*Voluble*: voluble; easily rolled. . . . Hence fickle, inconstant . . .; glib, nimble, rolling, always running, ever turning." Compare *Love's Labour's Lost*, III. 67, where, however, Q 1 reads "volable."

241. *conscionable*] "which is conscionable, consciencious, of a good conscience, or full of conscience, *conscientieux*" (*Sherwood's Index to Cotgrave*). Not used by Shakespeare elsewhere. Skeat says, "an ill-coined word . . . a sort of compromise between *conscible* and *conscience-able*." Compare "a wise and conscionable man," G. Harvey (Grosart, ii. 185), 1587.

242, 243. *civil and humane*] well-mannered and courteous. "*Humain*: gentle, courteous . . . affable; also, humane, manly," etc. (Cotgrave).

244. *salt*] lecherous. Halliwell gives "maris appetens," in which sense it is common in early writers on Natural History, as Holland's *Plinie*, 1601. Compare *Measure for Measure*, V. 406 and below (in this play), III. iii. 404.

245. *slipper*] slippery. Sliper is the early Anglo-Saxon form. "Slipper" occurs in Spenser's *Shepheard's Kalendar*. The present is perhaps its latest appearance. Slipper was a favourite adjective to apply to fortune.

a finder out of occasions; that has an eye can stamp and counterfeit advantages, though true advantage never present itself: a devilish knave! Besides, the knave is handsome, young, and hath all those requisites in him that folly and green minds look after: a pestilent complete knave; and the woman hath found him already.

Rod. I cannot believe that in her; she 's full of most blessed condition.

Iago. Blessed fig's-end! the wine she drinks is made of grapes: if she had been blessed, she would never have loved the Moor: blessed pudding!

246. *a finder out of occasions*] Qq, *a finder of occasion* Ff; *has*] *he's* F 1. 247, 248. *counterfeit . . . itself:*] *counterfeit the true advantages never present themselves:* Q 1. 248. *a devilish knave*] omitted Qq. 252. *hath*] Ff, *has* Qq. 254, 255, 256, 257. *blessed*] Globe, Craig, *blest* Qq, Cambridge, *bless'd* Ff. 256. *blessed pudding*] *Bless'd pudding* Ff, omitted Qq.

"To slipper happes annexed are their dayes" (T. Howell, *Devises*, 1581).

246. *occasions*] opportunities. Compare *Taming of the Shrew*, II. 36, "till I find occasion of revenge." The original and classical sense.

247. *stamp*] make valid or current. Compare *Coriolanus*, V. ii. 22. The meaning is, if he never meet with a real advantage (opportunity) he can forge one.

251. *pestilent*] plaguy. The same expression, "pestilent knave," occurs in *Romeo and Juliet*, IV. v. 147. The bare recital of his attractions irritates Iago, who is developing a very real hate for Cassio.

252. *found him*] "taken his measure," gauged him. Compare *All's Well*, II. iii. 216, "I have now found thee"; and *Hamlet*, III. i. 193. Ben Jonson has it, "you are found, enough. A notable old pagan" (*Time Vindicated*).

254. *condition*] disposition. Compare *Merchant of Venice*, I. ii. 143: "the condition of a saint, and the complexion of a devil."

255. *fig's-end*] A worthless thing. Nares has a reference to Withal's *Dictionary*. Compare "Tut, a fig's-end!" *Warning for Faire Women*, I. line 438 (Simpson's *School of Shakespeare*), 1599. Cotgrave has "*Trut avant*: A fig's end, no such matter, you are much deceived."

257. *blessed pudding!*] Slang of the time, equivalent to "blessed fiddlesticks." As this expression is not in the dictionaries, nor elsewhere in Shakespeare, a few notes may be given. "A stale pudding's-end" (nothing) Nashe, *Have with You* (Grosart, iii. 57), 1596; "Ide make thee eat thy words, or . . . eat a pudding's-end," Day, *Blind Beggar*, 1600; "Why, I told you, Davy Bristle . . . come, come, you told me a pudding, Toby, a matter of nothing," Ben Jonson, *Bart. Fair*, iii. 1, 1614; "lose the hour and ourselves too? . . . Lose a pudding," Beaumont and Fletcher, *The Coxcomb*, i. 3, 1613. With these later dramatists it was a favourite. It occurs in *Hudibras*, I. iii. 220. "Horse" and

Didst thou not see her paddle with the palm of his hand? didst not mark that?

Rod. Yes, that I did; but that was but courtesy.

Iago. Lechery, by this hand; an index and obscure prologue to the history of lust and foul thoughts. They met so near with their lips that their breaths embraced together. Villanous thoughts, Roderigo! when these mutualities so marshal the way, hard at hand comes the master and

259. *didst not mark that?*] omitted Q 1. 260. *that I did*] Ff, omitted Qq. 265. *Villanous thoughts*] omitted Q 1. 266. *Roderigo*] *Rodorigo* Ff, omitted Qq; *mutualities*] Qq, *mutabilities* Ff. 267. *hard at hand*] Ff, *hand at hand* Qq. 267, 268. *comes . . . main*] Ff, *comes the main* Q 1, *comes Roderigo, the master and the maine* Q 2, 3.

"dog" were similarly used. "Grandmother" seems to be modern.

258. *paddle with the palm*] Compare "paddling palms and pinching fingers" (*Winter's Tale*, I. ii. 115 and 226). The use of the word palm here and at line 167 has significance, as a few quotations will show. The palm was taken to be the touchstone of warm desires; dry and cold, it implied bareness and torpidity; hot and moist, the reverse. Compare, in Shakespeare, "his sweating palm, The precedent of pith and livelihood" (*Venus and Adonis*, 24, 25, and *Antony and Cleopatra*, I. ii. 47). In Ben Jonson, Nano sings: "Would you be ever fair and young . . . Moist of hand? and light of foot?" (*The Fox*, II. ii. 356 *a*, *b*); and in *Devil is an Ass*, i. 2: "Love is brought up with those soft migniard handlings, His pulse lies in her palm." So also Beaumont and Fletcher: "Ay, here's a promising palm! What a soft Handful of pleasures here" (*Wit at Several Weapons*, Act II.). The above passages give the full force of Othello's remarks in III. iv. 36–39, and show the absurdity of Steevens' remark referred to at that passage.

262. *index*] The "index" was originally a finger ("pilcrow") placed in the margin of books to direct attention to the striking passages. Thence it came to mean a list or table of these placed in the front of the book. This is well illustrated by two passages in Massinger's *Fatal Dowry*, iii. 1 and iv. 1:

"Would I had seen thee graved with thy great sin,
Ere lived to have men's marginal fingers point
At Charalois, as a lamented story";

and "Even as the index tells us the contents of stories, and directs to the particular chapters, even so does the outward habit . . . demonstratively point out (as it were a manual note from the margin) all the internal quality and habiliment of the soul." Gifford says here: "Massinger follows Shakespeare in drawing his illustrations from the most familiar objects." Compare *Hamlet*, III. iv. 52.

266. *mutualities*] interchanges, reciprocations. Probably a coinage of Shakespeare.

267. *hard at hand*] close by. Compare Barry's *Ram-Alley*, iii. 1 (1611): "But where's mad Small-Shanks?

main exercise, the incorporate conclusion: pish! But, sir, be you ruled by me: I have brought you from Venice. Watch you to-night; for the command, I'll lay't upon you: Cassio knows you not: I'll not be far from you: do you find some occasion to anger Cassio, either by speaking too loud, or tainting his discipline, or from what other course you please, which the time shall more favourably minister.

Rod. Well.

Iago. Sir, he is rash and very sudden in choler, and haply may strike at you: provoke him, that he may; for even out of that will I cause these of Cyprus to mutiny; whose qualification shall

268. *pish!*] omitted Qq. 270, 271. *for the*] Ff; *for your* Q 1; *for* Q 2, 3. 275. *course*] *cause* Q 1. 279. *may*] *with his Trunchen may* Qq, Steevens.

Beard. O, hard at hand, And almost mad with loss of his fair bride." And Peele, *Tale of Troy* (1874, p. 555*a*), 1589: "How Greeks with all their power were hard at hand."

268. *pish!*] Occurs again, IV. i. 43; and in *Henry V.* II. i. 43, 44. An expression of contempt. Not by any means one of the common or earliest forms, like "tush" (I. i. 1). Nash uses it, "Pish, pish! what talke you of olde age or balde pates?" *Pierce Pennilesse* (ed. Collier, p. 29, Shaks. Soc.), 1592. And see Cotgrave, "*Nargues*: Tush, blurt, pish, fie, it cannot be so."

271. 272. *Cassio knows you not*] This probably refers to Roderigo's disguise. See I. iii. 346. Cassio doesn't recognise him. Cassio would certainly have known Desdemona's suitor in Venice.

274. *tainting*] "throwing a slur upon" (Johnson). "Discrediting, impugning" (Rolfe). Compare *Henry VIII.* III. i. 56; and Ben Jonson: "There was never so willing a jest broken . . . *Macilante.* O, this applause taints it foully" (*Every Man Out*, v. 3, 1599). Schmidt finds eight different meanings for the verb in Shakespeare. The sense he gives for I. iii. 272 above is "prejudice," "injure." Several of them seem indistinguishable. Peele uses the word as here in the *Tale of Troy* (1589): "His peers as loyal to their royal lord As might ne tainted be for word or deed."

281. *qualification*] mitigation, tempering, appeasement. Johnson gives a different and involved paraphrase which does not seem necessary. The verb from which this substantive is derived is common in Shakespeare. See *Two Gentlemen of Verona*, II. vii. 22, etc. The substantive is in Cotgrave: "*Mitigation*: A mitigation, qualifica-

come into no true taste again but by the displanting of Cassio. So shall you have a shorter journey to your desires by the means I shall then have to prefer them, and the impediment most profitably removed, without the which there were no expectations of our prosperity.

Rod. I will do this, if I can bring it to any opportunity.

Iago. I warrant thee. Meet me by and by at the citadel: I must fetch his necessaries ashore. Farewell.

Rod. Adieu. [*Exit.*

Iago. That Cassio loves her, I do well believe it;
That she loves him, 'tis apt and of great credit:
The Moor, howbeit that I endure him not,
Is of a constant, loving, noble nature;
And I dare think he 'll prove to Desdemona

282. *taste*] *trust* Q 1; *again*] *again't* Qq. 286. *the which*] Ff, *which* Qq. 288. *if I can*] Qq, *if you can* Ff. 297. *loving, noble*] Ff, *noble, loving* Qq.

tion, allaying, tempering, asswaging, appeasing." Compare also, "My friends, depart, and qualify this stir, And see peace kept within thy walls I charge ye," *Three Lords and Three Ladies of London* (Haz. *Dods.* vi. 460), 1599. Not elsewhere in Shakespeare.

282, 283. *displanting*] deposing. Not elsewhere in this sense in Shakespeare, nor have I seen an instance quoted. The following is from Raleigh's *Discovery of Guiana* (Payne's *Voyages*, 1880, p. 381), 1596: "And because," said he, "they would the better displant me . . . they have gotten a nephew of mine . . . by whom they seek to make a party against me."

285. *prefer*] advance, promote. See *Two Gentlemen of Verona*, II. iv. 157. And compare Ben Jonson:

"And then telling some man's jest,
Thinking to prefer his wit,
Equal with his suit by it,
I mean his clothes?"
Satyr (575*a*), 1603.

287. *prosperity*] successful attainment.

290. *by and by*] presently, as in v. ii. 90.

295. *apt*] fitting, suitable; and therefore to be expected. "*Apte*: Apt, fit, suitable, well-fitting, meet, convenient" Cotgrave. "Of great credit," very credible.

297. *constant, loving*] Walker suggests a hyphen between these words, since Othello's nature, though true and manly, can hardly be called emphatically a loving one. *Critical Examination*, etc., i. 29 (1859), Furness.

A most dear husband. Now, I do love her too,
Not out of absolute lust, though peradventure
I stand accountant for as great a sin,
But partly led to diet my revenge,
For that I do suspect the lusty Moor
Hath leap'd into my seat: the thought whereof
Doth like a poisonous mineral gnaw my inwards;
And nothing can or shall content my soul
Till I am even'd with him, wife for wife;
Or failing so, yet that I put the Moor
At least into a jealousy so strong
That judgement cannot cure. Which thing to do,
If this poor trash of Venice, whom I trash

302. *led*] Ff, *lead* Qq. 303. *lusty*] Ff, etc.; *lustfull* Qq. 306. *or*] Ff, *nor* Qq. 307. *even'd*] *even* Qq, Steevens; *for wife*] *for wist* F 1. 311. *trash . . . I trash*] Steevens; *trash . . . I crush* Q 1; *Trash . . . I trace* Ff, Q 2, 3.

299, 307.] Of Iago's own intentions or views with regard to Desdemona we hear no more. Yet he is very definite here. But jealousy and the lust for revenge carries every minor feeling away. His "inwards" are gnawed, and all else must go till he is even with Othello.

303, 304.] See the note at I. iii. 380, 381. Iago is rapidly improving that which was merely "thought abroad" into a "surety."

305. *mineral*] See the quotation from Chapman's (?) *Alphonsus*, at I. ii. 74.

305. *inwards*] entrails. Compare Caxton's *Reynard Fox* (Arber, p. 92): "The moghettes Lyver longes and the Inward shal be for your chyldren." Compare also Holland's *Plinie*, xxx. 5: "by this one word *Præcordia*, I meane the inwards or entrailes in man or woman (the bowels, as heart, liver, lights, etc.)." The expression "a pain in the inwards" is sometimes used still.

307. *am even'd*] made even or quits. No exact parallel occurs in Shakespeare, but Nares gives two: "But now the walls be even'd with the plain," Tancred and Gismond (*Old Plays*, ii. 212, Dodsley); and another example from Heywood's *Iron Age*, Pt. II. To be even with (the Q reading) was a common phrase at this time, and is perhaps preferable.

311. *trash . . . I trash*] This is Steevens' reading, which is generally adopted, though somewhat difficult of explanation. The first "trash" means "rubbish" (referring to Roderigo), in which personal sense it still exists; "Trash, a good for nothing character," Robinson, *Whitby Glossary* (E. Dial. Soc.), as Mr. Craig pointed out to me. See also below V. i. 85. Steevens justified the second "trash" for the early "trace" as follows: "To trash is still a hunter's phrase, and signifies [compare *Tempest*, I. ii. 81] to fasten a weight on the neck of a dog, when his speed is superior to that of his companions." Thus, says Caratach, in *Bonduca* I. i. (Beaumont and Fletcher):

For his quick hunting, stand the putting on,
I 'll have our Michael Cassio on the hip,
Abuse him to the Moor in the rank garb;
For I fear Cassio with my night-cap too;

314. *rank*] Qq, *right* Ff. 315. *with*] *wore* Anon. MS. (Devonshire Q 1); *night-cap*] *Night-cape* F 1.

"I fled too, But not so fast; your jewel had been lost then, Young Hengo there: he trash'd me, Nennius." That is to say he clogged, checked, or restrained me. Iago's meaning is that Roderigo was a poor hound, and so eager in the chase that he required restraint and control. The word "trash" as a clog for a dog's neck who was too forward, is mentioned in Markham's *Country Contentments* (I. i. 15), 1615 (Dyce). Instances of the verb are given in Todd's *Johnson* (see Nares). Halliwell (followed by Furness) supports the Folio reading "trace," for a directly opposite purpose; he makes "for his quick hunting" mean "in order to make him hunt quickly." This is not Roderigo's own view of Iago's operations. See below, iii. 339 *et seq.* But I doubt the meaning Halliwell is compelled to give to "trace," *i.e.* "carefully watch him in order to quicken his pace."

312. *putting on*] inciting. Compare *Coriolanus*, II. iii. 60. This refers, as Rolfe remarks, to the picking a quarrel with Cassio, not to this "quick hunting" of Desdemona.

313. *have . . . on the hip*] have at an advantage. A term in wrestling. Johnson in his *Dictionary* derives the expression from hunting, "and with more probability," Dyce adds (*Remarks*, p. 52). Both these authorities appear to have come round to that view in order to continue the hunting metaphors. Several of the instances adduced by Nares (who adopts the hunting origin) and by Dyce and others, give no clue to the origin. The meaning is obvious. Many more might be given (for it was a very common expression), but the following two confirm the "wrestling" view. The first is conclusive because it is from the earliest and highest authority on proverbs. John Heywood cannot refer to hunting here:

"Then have yee him on the hip, or on the hirdell [loins],
Then have yee his head fast under your girdell"

Sharman's *Heywood* (1874), p. 124, 1546. This is the "cross-buttock" of the Westmoreland system. In Beaumont and Fletcher, *Two Noble Kinsmen*, ii. 2, the first countryman is afraid to wrestle with the second countryman because he has a "vengeance trick o' the hip." See *Merchant of Venice*, I. iii. 47, and IV. i. 334 for Shakespearian examples.

314. *the rank garb*] the grossest manner. "Garb" is usually employed in a creditable connection, but Jonson has "apish customs and forced garbs." Malone adds the sense of "lustful" to "rank."

315. *night-cap*] The allusion is to the cap of a cuckold becoming disturbed and badly fitting by his horns. There is a similar allusion in *Much Ado*, I. i. 200. Compare Lyly's *Euphues and his England* (Arber, p. 284), 1580: "of all my apparel I would have my cap fit close." And for a late example see *The City Night-Cap* (Hazlitt's *Dods.* xiii. 130): "So, a city night-cap go with thee." Unperceived allusions produce pointless passages. Iago seems to have some glimmer of the duties of conscience when he finds it expedient to invent these excuses or motives for his actions. He did not, however, appear honestly satisfied when Cassio kissed Emilia (line 99, above). The allusion to

Make the Moor thank me, love me and reward me,
For making him egregiously an ass
And practising upon his peace and quiet
Even to madness. 'Tis here, but yet confused:
Knavery's plain face is never seen till used.

[*Exit.*

SCENE II.—*A Street.*

Enter a Herald with a proclamation; People following.

Her. It is Othello's pleasure, our noble and valiant general, that upon certain tidings now arrived, importing the mere perdition of the Turkish fleet, every man put himself into triumph; some to dance, some to make bonfires, each man to what sport and revels his addiction leads him:

4. *every*] Ff, *that every* Qq. 5. *to make*] Ff, *make* Qq. 6. *addiction*] Q 2, 3; *addition* Ff; *minde* Q 1; *mind's addiction* Anon. conj.

"night-cap" appears also, perhaps oftener, under its more usual name of "biggin," as in Lyly's *Papp with a Hatchet* (1588-1589): "That made you bastards, and your dad a cuckold, whose head is swolne so big that he had neede sende to the cooper to make him a biggin" [*cooper* is a Marprelate pun]. See also Webster's *Westward Ho*, ii. 1.

317. *egregiously*] exceptionally, especially. These lines should be dwelt upon in order to endeavour, if possible, to realise the depths of Iago's complicated and elaborate baseness. Accordingly as he unfolds his visions of treachery, he grasps at them with exultation: realising at once, by the light of hell, his own fiendish ingenuity, in which he revels; and the terrible resulting misery to Othello, upon which he gloats. It is not all hatched yet. It is a little confused. But in the working out and using of his powers, he knows that his knavery will become complete in its fashioning.

Scene II.

3. *mere perdition*] total loss, absolute destruction.

4. *put himself into triumph*] place himself in a condition of exultation and festivity. Compare "put the Moor . . . into a jealousy," above (II. i. 308, 309). "Triumph" has here rather the special sense of an announced public festivity, than merely "exultation," as Schmidt says. Compare *Pericles*, II. ii. 5, etc.

6. *addiction*] what one is addicted to, inclination or taste. Shakespeare uses this word again in *Henry V.* I. i. 54. The latter is the earliest known use of the word (*New Eng. Dict.* credits Othello with being the first (?)). It occurs in Peacham's *Compleat Gentleman*, 1634.

for, besides these beneficial news, it is the celebration of his nuptial. So much was his pleasure should be proclaimed. All offices are open, and there is full liberty of feasting from this present hour of five till the bell have told eleven. Heaven bless the isle of Cyprus and our noble general Othello! [*Exeunt.*

SCENE III.—*A Hall in the Castle.*

Enter OTHELLO, DESDEMONA, CASSIO, *and Attendants.*

Oth. Good Michael, look you to the guard to-night:
Let 's teach ourselves that honourable stop,
Not to outsport discretion.
Cas. Iago hath direction what to do;
But notwithstanding with my personal eye
Will I look to 't.
Oth. Iago is most honest.
Michael, good night: to-morrow with your earliest

8. *nuptial*] F 1, 2, 3; *Nuptialls* Qq. 10. *of feasting*] omitted Qq. 11. *five*] *nine* Capell conj.; *told*] Qq, F 1, 2; *toll'd* F 3, 4, Rowe, Pope, etc. 12. *Heaven*] Qq, omitted Ff.

Scene III.

2. *that*] *the* Q 1. 4. *direction*] *directed* Q 1.

Compare Chapman, *Widow's Tears*, *ante* 1612: "tooke occasion to question of you, what your addictions were" (Act II.).

9. *offices*] The parts of houses, such as kitchens, buttery-hatch, etc., appropriated to servants in large establishments, where food and drink were prepared and served. Compare *Timon*, II. ii. 167: "where all our offices have been oppressed With riotous feeders"; and *Macbeth*, II. i. 14, and *Richard II.* I. ii. 69. Nares has a full note on the word which has called forth dispute. Shirley refers to this: "Every office open, When poor men that have worth, and want an alms, May perish ere they pass the porter's lodge" (*The Sisters*, iii. 1).

Scene III.

3. *outsport*] revel beyond discretion. This word is not elsewhere in Shakespeare. As a substantive (a place of liberty or recreation) it is in use in the north of Ireland.

7. *with your earliest*] very early, as early as possible. This odd construc-

Let me have speech with you. Come, my dear love,
The purchase made, the fruits are to ensue;
That profit 's yet to come 'twixt me and you.
Good night.
[*Exeunt Othello, Desdemona, and Attendants.*

Enter IAGO.

Cas. Welcome, Iago; we must to the watch.

Iago. Not this hour, lieutenant; 'tis not yet ten o' the clock. Our general cast us thus early for the love of his Desdemona; who let us not therefore blame: he hath not yet made wanton the night with her, and she is sport for Jove.

Cas. She 's a most exquisite lady.

Iago. And, I 'll warrant her, full of game.

Cas. Indeed she 's a most fresh and delicate creature.

Iago. What an eye she has! methinks it sounds a parley to provocation.

8. [To Desd.] Johnson, etc., Globe, Craig, after line 9; To Desdemona Steevens (1793). 10. *That*] *The* Q 1; *profit's*] Ff, *profits* Qq; *'twixt*] *twixt* Qq, *tweene* Ff. 13, 14. *ten o' the clock*] *ten aclock* Qq. 15. *who*] Qq, F 1, Dyce, Globe; *whom* F 2, 3, 4, Steevens (1793), Malone. 23. *to*] Ff, *of* Qq.

tion, once in general use, occurs again in Shakespeare in a later play: "Go, And with your speediest bring us what she says" (*Antony and Cleopatra*, V. i. 67). It is not common, and does not appear to be noticed by Abbott, Schmidt, or the commentators. The earliest example I find is in Udall's *Erasmus* (Roberts' reprint, p. 242), 1542: "something with the soonest." These words occur again in Chapman's *Revenge for Honour*, II. 1 ("of" instead of "with"); and in Massinger's *Emperor of the East*, II. i. Ben Jonson has "somewhat with the least," *Every Man in his Humour*, I. iv. 15*a*, and "a great deal with the biggest" *New Inn*, II. i. 349*a*; Shirley has "something of the farthest," *Gamester*, Act III.; while a late appearance is "stayed with the longest," *City Nightcap*, 1661 (Haz. *Dods.* xiii. 116). Compare also Fletcher's *Woman's Prize*, iii. 5: "what think you of his pulse? *Doctor.* It beats with busiest." See Greene's *James IV.* I. ii. (*ante* 1592).

14. *cast*] dismissed.

23. *parley*] conference. Compare *1 Henry IV.* III. i. 204.

Cas. An inviting eye; and yet methinks right modest.

Iago. And when she speaks, is it not an alarum to love?

Cas. She is indeed perfection.

Iago. Well, happiness to their sheets! Come, lieutenant, I have a stoup of wine; and here without are a brace of Cyprus gallants that would fain have a measure to the health of black Othello.

Cas. Not to-night, good Iago: I have very poor and unhappy brains for drinking: I could well wish courtesy would invent some other custom of entertainment.

Iago. O, they are our friends; but one cup: I'll drink for you.

Cas. I have drunk but one cup to-night, and that was craftily qualified too, and behold what innovation it makes here: I am unfortunate in

26, 27. *is it not an . . . love?*] Ff, *tis an . . . love* Qq. 30. *stoup*] *stope* Qq, Ff. 32, 33. *of black*] *of the black* Qq. 42. *unfortunate*] Qq, *infortunate* Ff.

30. *stoup*] This word is spelt "stope" in the early editions of *Othello*. It is in use in Donegal, but dying out (like "noggin" and "piggin") since the introduction of metal vessels. A stoup is a wooden vessel for carrying water, square in section, and larger by about a third at the base than at the top. It is especially useful for carrying water over rough ground, as it does not splash. It is commonly about two feet high, and about six inches across the middle. The vessel has to be carried in one hand, the handle being a crossbar between two of the sides an inch or two below the top. Irish *stabh*, tub or keeve; Old English, *stoppa* . . . bucket, wooden mug (Stratmann). A "stoup of wine" might therefore represent several gallons. Nash and Dekker both use the word "stoap" of a measure of wine.

33. *black Othello*] See note at "sooty," I. ii. 70.

41. *craftily qualified*] slyly tempered or diluted with water. We must suppose Cassio has already had a "measure" with some of the Cypriotes, where his loyalty compelled him to toast Othello. See note II. ii. 43.

42. *innovation*] alteration, but used here in the special sense of "disturbance," "commotion"; I suppose, alluding to his features. This meaning

the infirmity, and dare not task my weakness with any more.

Iago. What, man! 'tis a night of revels: the gallants desire it.

Cas. Where are they?

Iago. Here at the door; I pray you, call them in.

Cas. I 'll do 't; but it dislikes me. [*Exit.*

Iago. If I can fasten but one cup upon him,
With that which he hath drunk to-night already,
He 'll be as full of quarrel and offence
As my young mistress' dog. Now, my sick fool Roderigo,
Whom love hath turn'd almost the wrong side out,
To Desdemona hath to-night caroused
Potations pottle-deep; and he 's to watch:

54. *out*] Ff, *outward* Qq, Steevens.

appears to have escaped the many commentators on *Hamlet* (II. ii. 347), but it certainly existed, and may be helpful there. Compare *1 Henry IV.* v. i. 78: "hurly burly innovation." And Chettle, *Kind Heart's Dreame* (New Shak. Soc. p. 66), 1592: "to see the shameful disorder and routes that sometime in such publike meetings [plays] are used. The beginners are neither gentlemen, nor citizens, nor any of both their seruants, but some lewd mates that long for *innovation*; and when they see advantage . . . they will . . . make boote of clothes, hats, purses, or whatever they can lay holde on in a *hurley burley*." In Beaumont and Fletcher (*Four Plays in One*) "the innovation laid again" has the same sense. Chettle's passage, however, is conclusive, and requires no sense of "change," merely a "row" or "ruction"; a "hurly burly," as both he and Shakespeare call it.

49. *dislikes*] displeases. Compare *Romeo and Juliet*, II. ii. 61. A frequent use, as in Daniel, *Sonnet*, 54:

"Like as the lute delights, or else dislikes,
As is his heart that plays upon the same
So sounds my muse."

And Ben Jonson, "would I had broke a joint, When I devised this that so dislikes her." *Every Man Out*, II. ii.

55. *caroused*] Carouse was a technical drinking term introduced from the Dutch "*gar aus*, trinken," to drink all out, empty the bowl. It occurs twice in Rabelais; "to quaffe carowse" is the first example (in any sense) of the word in *New Eng. Dict.* from Drant's *Horace*, 1567. The English term for this sort of drinking was "All-out" (Palsgrave, 1530). Cotgrave has "*Alluz*: All-out, or a carouse fully drunk up."

56. *pottle-deep*] To the bottom of the tankard. A pottle was properly two quarts.

56. *he's to watch*] See II. i. 270, 271.

Three lads of Cyprus, noble swelling spirits,
That hold their honours in a wary distance,
The very elements of this warlike isle,
Have I to-night fluster'd with flowing cups,
And they watch too. Now, 'mongst this flock of drunkards,
Am I to put our Cassio in some action
That may offend the isle. But here they come:
If consequence do but approve my dream,
My boat sails freely, both with wind and stream.

Re-enter CASSIO; *with him* MONTANO *and Gentlemen; Servants following with wine.*

Cas. Fore God, they have given me a rouse already.

57. *lads*] Qq, *else* Ff, *elks* Jackson conj., *elves* Collier MS. *Ls* (abbreviation for *Lords*) Delius (*apud* Furness). 58. *honours*] Ff, *honour* Qq. 61. *they*] Ff, *the* Qq. 62. *Am I*] F 1, 2; *I am* Qq; *And I* F 3, 4. 66. *God*] Qq; *heaven* Ff, Steevens, etc.

57. *swelling*] Schmidt compares this metaphorical use with "swelling like a turkey-cock" in *Henry V.* v. i. 15, and see *Antony and Cleopatra*, II. ii. 215.

58.] That treat their honours with careful consideration or respect, and are therefore apt to quarrel.

59. *elements*] as though the first principles, *i.e.* the "master spirits" of the isle.

60. *fluster'd*] excited, or partly intoxicated. "*Flustered* . . . somewhat disordered with drink" *Bailey's Dictionary*, ed. 1766. N. Bailey refers to Skinner for a derivation, whose *Etymologicon* appeared in 1671. In Farmer and Henley's *Slang and its Analogues* is the following: "Another to compleat his daily task, Flustered with claret, seizes on a mask" (*Commonwealth of Women*, *Prol.*, 1686). Grose gives it simply, "Drunk" (*Classical Dictionary*, 1789). The word "drunkards" immediately following leaves us at liberty to attach a strong meaning to "flustered."

65. *stream*] a current of water in the ocean as in our "Gulf Stream." Compare *Comedy of Errors*, I. i. 87. And Smith's *Virginia* (Arber, p. 727), 1616: "angling with a hooke, and crossing the sweete aire from Ile to Ile, over the silent streames of a calme Sea." A technical term.

66. *a rouse*] a deep draught. A Danish word introduced about this time. See *Hamlet*, I. ii. 127; I. iv. 8; II. i. 58. It is mentioned with "stoups" in the 1616 ed. of Marlowe's *Doctor Faustus* (not in early editions): "he took his rouse with stoups of Rhenish wine." Dekker speaks of "the Danish rouse," *Gul's Hornbook*, 1609.

Mon. Good faith, a little one; not past a pint, as I am a soldier.

Iago. Some wine, ho!

[*Sings*] And let me the canakin clink, clink;
And let me the canakin clink:
A soldier 's a man;
A life 's but a span;
Why then let a soldier drink.

Some wine, boys!

Cas. Fore God, an excellent song.

Iago. I learned it in England, where indeed they are most potent in potting: your Dane, your

71–75, 91–98. in italics Qq, Ff. 72. *clink*] *clinke, clinke* Qq. 74. *A life 's*] Qq, *Oh, mans life's* Ff. 77. *God*] Q 1, *heaven*; Ff, Q 2, 3.

68, 69. *as I am a soldier*] Compare "he does swear the legiblest of any man christened: . . . *as I am a gentleman and a soldier!*" Ben Jonson, *Every Man in his Humour*, I. iii., 1598. And see *Henry V.* II. i. 69, and IV. vii. 135.

71. *canakin*] Diminutive of can. Steevens quotes from Barclay's *Ship of Fools*, 1509. See next note.

71. *let me the canakin clink*] Probably an old toping stave. The following extract is from *New Eng. Dict.*: "carruse and hold the cannikin klynclene," *Scottish Poems*, 16th cent., *Legend of Bishop of St. Andrews* (Jamieson), 1570. Halliwell quotes from *The Knave in Grain New Vampt*, 1640: "*Lod.* Clinke, boyes. *Toma.* Drinke, boyes. *Stult.* And let the cannikin clinke, boyes." Compare "Whereto hee willingly consenting, they dranke a carouse, euery man his canikin," Herodotus' *Euterpe*, the second Book. Englished by B. R. 1584 (reprint 1888, p. 115).

74. *A life's but a span*] This proverbial expression is from the Prayer-Book version of Ps. xxxix. ver. 6: "Behold thou hast made my days as it were a span long." See *As You Like It*, III. ii. 189. Compare also Bacon's (?) "The World 's a bubble, and the life of man, Less than a span," *Merry Drollery*, ed. Ebsworth, p. 110 (att. to Bp. Ussher), *ante* 1661. See also Brown, *Britannia's Pastorals*, Pt. II., 1625, etc.

78, 79. *England . . . potent in potting*] Where one nation attacks another's foibles, the evidence must be weighed. Rabelais long before this (1530) wrote "Saoul comme ung Anglaise," translated by Urquhart (correctly as the context shows) "as drunk as an Englishman." At a later period Nash attributed the excess of drinking in England to the war with the Low Countries: "Superfluitie in drink: a sinne that ever since we have mixed ourselves with the Low Countries is counted honourable; but before we knew their lingring warres was held in the highest degree of hatred," *Pierce Pennilesse* (Gros. ii. 78), 1592. It was in James First's reign, under the example of the Danes, that the custom attained its height. In Beaumont and Fletcher's *Captain*, iii. 2 (1613), Englishmen are called "stubborn drinkers," and able (as here) to "knock a Dane down."

German, and your swag-bellied Hollander,— Drink, ho! are nothing to your English.

Cas. Is your Englishman so expert in his drinking?

Iago. Why, he drinks you with facility your Dane dead drunk; he sweats not to overthrow your Almain; he gives your Hollander a vomit ere the next pottle can be filled.

82. *Englishman*] *Englishmen* F 1; *English man* Qq; *Englishman* F 2, 3, 4; *expert*] Q 1; *exquisite* Ff, Q 2, 3. 84. *sweats*] Q 1, 3; *sweates* F 1 Q 2; *sweares* F 2, 3; *swears* F 4, Rowe.

83, 84. *drinks . . . Dane dead drunk*] See above note, line 78. Compare *Hamlet*, I. iv. Nash had already loaded the Danes with abuse for their intemperance. He calls a Dane "a foule drunken bezzle," and goes on: "The Danes are bursten-bellied sots, that are to be confuted with nothing but tankards or quart pots," etc., *Pierce Pennilesse*, 1592. Nash says, earlier still (1591): "it is to bee feared that the Danes shall this yeare be greatly given to drink," *Wonderful Prognostication*. Compare also Ben Jonson (?): "The Danes that drench their cares in wine" Ode prefixed to Pancharis, *ante* 1603 (Cunningham's *Gifford*, iii. 529, 530); and in *Penates* (1604) he addresses the Danish Queen of James I.: "By this hand, I believe you were born a good drinker."

84. *dead drunk*] Not elsewhere in Shakespeare. Florio had already used the expression in Montaigne's *Essays* (Tudor Translation, II. ii. 16), 1603.

85. *Almain*] a German.

84, 85. *overthrow your Almain*] It was only a trifle to overthrow a German. They were beginners at the art of bezzling. But their time came soon. Middleton says, "It's as rare to see a Spaniard a drunkard as a German sober," *Spanish Gipsy*, i. 1., *circa* 1620. And Burtoni n his *Anatomy of Melancholy* has: "Germany hath not so many drunkards, England tobacconists [smokers], France dancers, Holland mariners, as Italy alone hath jealous husbands" (p. 630, ed. 1854), 1621. See next note.

85. *your Hollander*] To the Dutch must unhesitatingly be awarded the chief European reputation for drinking, in the 16th century and later. They had drinking terms and drinking bouts technically established, *circa* 1500. See Dyce's *Skelton*, i. 128, 387, and ii. 192. See also Hazlitt's *Early Pop. Poetry*, i. 26, 27, and i. 88. Some of the terms at these accounts referred to appear to be Scandinavian. But the majority are Flemish. Andrew Borde refers to their habits in 1542: they kept "a great tub under the table where they quaff" to save them from rising. There is a Dutch drinking contest in Massinger's *Old Law* (iii. 2), 1599. In *Merry Wives*, II. i. Shakespeare speaks of "this Flemish drunkard" as a natural appellation. Taylor says it was the custom to make Dutch criminals dead drunk, so that they might be hanged senseless, in 1617 (*Travels from London to Hamburgh*); and see also Shirley's *Constant Maid*, iii. 1. In Marston's *Malcontent*, iii. 1, 1607, is a general summary applicable to this period: "amongst a hundred Frenchmen, forty hot-shots; amongst a hundred Spaniards, three score braggarts; amongst a hundred Dutchmen, four score drunkards; amongst a hundred Englishmen, four score and ten madmen; amongst a hundred Welshmen, four score and nineteen gentlemen." The passage in Andrew Borde above referred to is taken from the *English Politie of Keeping the Sea*

Cas. To the health of our general!

Mon. I am for it, lieutenant, and I'll do you justice,

Iago. O sweet England!

[*Sings*] King Stephen was a worthy peer,
His breeches cost him but a crown;
He held them sixpence all too dear,
With that he call'd the tailor lown.

91. *a*] Q 1; *and-a* Ff; *and a* Q 2, 3. 93. *them*] Ff, *'em* Qq; *too*] Q 1, F 3, 4; *to* the rest.

of *temp.* Henry VI. (*circa* 1436), which states that the Flemings got their love of "Beerekin" from the High Dutchmen of Pruse.

88, 89. *do you justice*] Probably a recollection of the pledging phrase, "To do one right," which occurs in *2 Henry IV.* v. iii. Nares gives an instance of "I'll do you reason, sir" (*Adventures of Five Hours*, Old Plays, xii. 26). The phrase was very common. It meant finishing the bumper. Compare Massinger, *Great Duke of Florence*, IV. i.: "I know the fashion [Drinks all off]; now, you must do me right, sir." And Urquhart's *Rabelais*, Book I. (Prefatory): "But hearken, joltheads . . . off with your bumper, I will do you reason, O pull away," etc. See note at line 145, with reference to Montano.

91. *King Stephen*] This is the seventh verse of the song "Bell my Wiffe" in Percy Folio MS. (vol. ii. p. 322, ed. Hales and Furnivall). The version there is:

"King Harry was a very good K[*ing*;]
I trow his hose cost but a crowne;
he thought them 12d. ouer to deere
therefore he called the taylor clowne;
he was king and wore the Crowne,
and thouse but of a low degree;
itts pride that putts this cumtrye downe;
man! put thye old cloake about thee!"

There are eight verses, and each has the last line almost identical, which appears to have been the name of the tune. Chappell says the tune is evidently formed out of "Green Sleeves" (mentioned in *Merry Wives*), and has little doubt that words and music are both of English origin. Chappell never willingly admits a tune to be either Scotch or Irish. The Percy Folio editors say "The dialect in which it is written, and the general character of the piece . . . clearly imply a northern origin." Shakespeare probably alludes to this verse again in *Tempest*, IV. i. 221. King Stephen's breeches, that "cost but a poor noble a pair," are referred to again in Greene's *Quip for an Upstart Courtier* (Grosart, xi. 234), 1592; and in Dekker's *Gul's Hornbook*, chap. i., 1609. "Cast your old cloke about you" is mentioned in Heywood's *Golden Age* (Pearson reprint, p. 71), *ante* 1611. A more modern version is in Allan Ramsay's *Tea Table Miscellany* (*circa* 1728). The verse in *Othello*, as well as the references to the song given above, show that there was probably an earlier English version than that of the Percy Folio. Another reference is in Lyly's *Mother Bombie*, ii. 5, 1594: "it was as much as bought Rufus, sometime King of this land, a paire of hose."

94. *lown*] lout, stupid fellow. Still in use provincially. This word and "auld," below, are decidedly Scotch.

He was a wight of high renown,
And thou art but of low degree:
'Tis pride that pulls the country down;
Then take thine auld cloak about thee.

Some wine, ho!

Cas. Why, this is a more exquisite song than the other.

Iago. Will you hear't again?

Cas. No; for I hold him to be unworthy of his place that does those things. Well: God's above all; and there be souls must be saved, and there be souls must not be saved.

Iago. It's true, good lieutenant.

Cas. For mine own part—no offence to the general, nor any man of quality — I hope to be saved.

Iago. And so do I too, lieutenant.

Cas. Ay, but, by your leave, not before me; the lieutenant is to be saved before the ancient. Let's have no more of this; let's to our affairs. God forgive us our sins! Gentlemen, let's look to our business. Do not think, gentlemen, I am drunk: this is my ancient: this is my right hand, and this is my left. I am not drunk now; I can stand well enough, and speak well enough.

98. *Then*] Qq, *And* Ff; *thine*] Qq, *thy* Ff; *auld*] Q 2, 3; *owd* Q 1; *awl'd* Ff. 100. *Why*] *Fore God* Q 1. 103. *to be*] omitted Qq. 104. *things. Well:*] Ff; *things: well* Q 1; *things well*, Q 2, 3; *God's*] Q 1; *heav'ns* F 1, 2; *heaven's* Q 2, 3, F 3, 4. 105. *must be*] Ff, *that must be* Qq. 106. *and . . . saved*] omitted Qq. 111. *too*] omitted Qq. 115. *God*] Q 1; omitted Ff, Q 2, 3; *us*] omitted F 3, 4. 118. *left*] Ff, *left hand* Qq. 119. *and*] Qq, *and I* Ff.

All. Excellent well.

Cas. Why, very well then; you must not think then that I am drunk. [*Exit.*

Mon. To the platform, masters; come, let 's set the watch.

Iago. You see this fellow that is gone before;
He is a soldier fit to stand by Cæsar
And give direction: and do but see his vice;
'Tis to his virtue a just equinox,
The one as long as the other: 'tis pity of him.
I fear the trust Othello puts him in,
On some odd time of his infirmity,
Will shake this island.

Mon. But is he often thus?

Iago. 'Tis evermore the prologue to his sleep:
He 'll watch the horologe a double set,
If drink rock not his cradle.

Mon. It were well

122. *Why*] omitted Q 1; *think then*] *think* Q 1. 131. *puts*] Ff, *put* Qq. 134. *the*] Qq, *his* Ff. 135. *horologe*] F 1, Q 3; *horolodge* Q 1, 2; *horologue* F 2, 3, 4. 136. *It were*] Ff, *Twere* Qq (*T'were* Q 2, 3).

124. *platform*] Compare *Hamlet*, I. ii. 213 and 252.

124, 125. *set the watch*] A technical term. It occurs in Holland's *Plinie*, xxxiii. 4: "In which labour the pioners worke by turnes successively, after the manner of the releefe in a set watch" (1601). To relieve or mount the guard. The expression was northern, and occurs in Barbour's *Robert the Bruce* (*fidê* Oliphant), 1375; and in Coverdale's Bible, 1537.

129. *equinox*] This word is not found elsewhere in Shakespeare. The usual term up to this period, and amongst his contemporaries, is "equinoctial," which occurs in Chaucer. The meaning here is "equal," "equivalent." The force of the metaphor lies in equating the night of Cassio's vice to the daylight of his virtue.

135. *horologe*] Not used elsewhere in Shakespeare. The meaning is "he 'll watch two rounds of the clock." If we assume Iago to be talking of the clocks of his own country, this would mean forty-eight hours. Andrew Borde says of Italian clocks, "At midnight they doo begynne & do reken unto xxiii. a clocke, & then it is midnight, and at one a clocke thei do begin again," *Boke of Knowledge*, 1542. Some commentators have made a point of this with reference to the "dramatic time" of the play. An impossible idea.

The general were put in mind of it.
Perhaps he sees it not, or his good nature
Prizes the virtue that appears in Cassio
And looks not on his evils: is not this true?

Enter RODERIGO.

Iago. [*Aside to him*] How now, Roderigo!
I pray you, after the lieutenant; go.
[*Exit Roderigo.*

Mon. And 'tis great pity that the noble Moor
Should hazard such a place as his own second
With one of an ingraft infirmity:
It were an honest action to say
So to the Moor.

Iago. Not I, for this fair island:

139. *Prizes*] Ff, *Praises* Qq; *virtue*] *virtues* Q 1. 140. *looks*] *looke* Q 1. 145. *of an*] omitted F 2, 3, 4; *ingraft*] *engraffed* Schmidt. 146. [Aside to him] first marked by Capell.

145. *ingraft*] ingraffed. Set or fixed deeply and firmly. Compare Ford, *Lover's Melancholy*, iii. 2: "The gentle myrtle Is not engraft upon an olive stock." In *Julius Cæsar*, III. i. 184, "the ingrafted love he bears to Cæsar" is agreeable to the modern and incorrect etymology. The word is correct in *Lear*, I. i. 301, "engraffed condition," for which "ingraft" (or "engraft") is the natural contraction. The verb is (or was) to ingraff. Compare Cotgrave, "*Graffé*: Graffed, ingraffed"; and "*Graffer*: To graff, or ingraff." See also Holland's *Plinie* (xvii. 15, 1601): "hee would have the young imps . . . to be set and engraffed so as the marrow of the one and the other may joyne and meet just together." The frequency with which Shakespeare employs terms about "graffing," both literally and metaphorically, is well worthy of note, and not, I think, paralleled amongst writers of the time apart from technical ones. It is an evidence of his love for horticulture, confirmed easily in other ways. Booth remarks here, "This is not the language of one who had taken part in the carouse" (Furness). Steevens had already remarked on the impropriety of Othello's predecessor in the government of Cyprus tippling with tipsy people and encouraging the officer on guard to drink. See above, lines 69, 90. There was, however, nothing in this repugnant to an audience of James' time. See Sir John Harington's account of the revelling at Court in 1606 (*Nugæ Antiquæ*). For the applied use compare the first words of *The Losse of Famagusta*, 1571 (Hakluyt, ed. 1810, ii. 230). Englished out of Italian by W. Malim, 1572. "It hath been a naturall instinct (right honourable and mine especiall good lord) ingraffed in noble personages hearts."

I do love Cassio well, and would do much
To cure him of this evil:—But, hark! what noise?
[*Cry within*: "Help! help!"

Re-enter CASSIO, *driving in* RODERIGO.

Cas. You rogue! you rascal!
Mon. What's the matter, lieutenant?
Cas. A knave teach me my duty! But I'll beat the
knave into a twiggen bottle.

150. *You rogue*] *Zouns, you rogue* Q 1, Camb. 152. *But*] Qq, omitted Ff. 153. *twiggen bottle*] F 2, *Twiggen Bottle* F 2, 3, 4; *wicker bottle* Qq, Capell, Camb.

152, 153. *beat . . . into a twiggen bottle*] Booth (quoted by Furness) explains this "slash him till he resembles a 'chianti' bottle covered by straw network," which a recent commentator adopts, saying, "To beat a person into a twiggen bottle means to beat him till he looks more like a twiggen bottle than a man." I have no hesitation in rejecting this, even though it may be improved by the suggestion of a pun in the word "twiggen" ("twigs of birch," *Measure for Measure*, I. iii. 24). Roderigo is running wildly, looking for any cranny to hide in and escape from his pursuer. The first little aperture that occurs to Cassio's mind is the last one he looked at, the opening of the goodly "stoup" they had been drinking from. It would be easy to prove that "bottles" stood for articles of greater capacity than those now in use; a basket-covered "carboy" or a "demijohn" comes perhaps nearer the article referred to. To beat one till he runs into a hole, is a natural thought. It occurs in *Antony and Cleopatra*, IV. vii.: "we'll beat 'em into bench-holes." The allusion there is an unsavoury one; here, the thought of a tippler getting into the bottle is more harmonious. The expression in *Antony and Cleopatra* was proverbial, and several instances could be given from Udall's *Erasmus* (1542) onwards. One may be quoted, "the drab will drive you into a bench-hole," Webster, *Northward Ho* (1607), or better, "I would I could flie into a bench-hole," Dekker, *If this be not, etc.* (Pearson, iii. 328), 1612. "Cat-hole" was similarly used: "Is there ne'er a cat-hole Where I may creep through? 'Would I were in th' Indies," Beaumont and Fletcher, *Mad Lover*, iii. 2. See also Cotgrave. And in the old play, *The Life and Death of Jack Straw* (1593), Tom Miller says, sooner than fight, he "can creep into a quart pot" (Hazlitt's *Dodsley*, v. 386). See too *Merie Tales of Skelton*, Tale v.

153. *twiggen bottle*] The Quartos read "wicker." Compare "he looks like a musty bottle new wickered, his head's the cork, light, light!" Ben Jonson, *Every Man Out*, I. i. 76*a*, 1599. Probably these bottles were recently made known, and either term would apply. "Wicker bottle" became the accepted term, or "wicker flask." Shirley's plays may be referred to (*Royal Master*, II. i., and *The Wedding*, IV. iii.). Florence flask is a recent synonym. The early commentators have no note to this passage. Since writing above I found the following in Holland's *Plinie*, xxxiv. 16: "the inhabitants of those parts do conveigh it in little twiggen boats, covered all over with feathers."

Rod. Beat me!

Cas. Dost thou prate, rogue? [*Striking Roderigo.*

Mon. Nay, good lieutenant; I pray you, sir, hold your hand.

Cas. Let me go, sir, or I'll knock you o'er the mazzard.

Mon. Come, come, you 're drunk.

Cas. Drunk! [*They fight.*

Iago. [*Aside to Roderigo*] Away, I say; go out, and cry a mutiny. [*Exit Roderigo.*

Nay, good lieutenant! God's will, gentlemen!
Help, ho!—Lieutenant,—sir,—Montano,—sir;—
Help, masters!—Here 's a goodly watch indeed! [*A bell rings.*
Who 's that that rings the bell?—Diablo, ho!
The town will rise: God's will, lieutenant, hold;
You will be shamed for ever.

Re-enter OTHELLO *and Attendants.*

Oth. What is the matter here?

156. *Nay*] omitted Qq; *I pray you, sir*] *pray sir*, Qq. 158. *knock*] *know* F 2, 3, 4; *o'er*] *on* Q 3. 163. *God's will*] Qq, *Alas* Ff. 164. *sir,—Montano, sir*] Capell, Steevens, etc., Globe; *; sir, Montanio, sir*, Qq; *Sir Montano:* Ff; *Sir! Montano! Sir!* Craig. 165. *masters*] *master* Q 3. 166. *that that*] Qq, *that which* Ff. 167. *God's will*] *godswill* Q 1; *Fie, fie* Ff, Q 2, 3; *hold*] Qq, omitted Ff. 168. *You will be shamed*] Qq (*sham'd*), *You'le be asham'd* F 1, *You'l be sham'd* F 2.

159. *mazzard*] head. Compare *Hamlet*, v. i. 97. From the old word "*mazer*, a broad standing-cup or drinking-bowl," from a fancied resemblance in shape. But the latter name refers to the spotted wood (*i.e.* maple) of which these cups were made. See Skeat's *Etymological Dictionary* in *v. mazer.* "Maple-face" (spotty-face) was a common expression, as in Middleton, *Your Five Gallants*, 1608, etc. This points to another connection. Ben Jonson uses the verb "to mazzard" for "to brain," or "breake one's head," in *Love Restored.* Nares gives several examples of the noun, which is frequent in old plays.

166. *Diablo*] The devil. So Marlowe, "Diablo! what passions call you these," *Edward II.* I. iv., 1593. And Carleton's letter from Venice, 1612 (*Court and Times of James I.* i. 184): "As they [Venetians] term him, *diabolo in casa.*" Not therefore only Spanish, as the commentators assert.

Mon. 'Zounds, I bleed still; I am hurt to the death.
Oth. Hold, for your lives!
Iago. Hold, ho! Lieutenant,—sir,—Montano,—gentlemen,—
Have you forgot all sense of place and duty?
Hold! the general speaks to you; hold, hold, for shame!
Oth. Why, how now, ho! from whence ariseth this?
Are we turn'd Turks, and to ourselves do that
Which heaven hath forbid the Ottomites?
For Christian shame, put by this barbarous brawl:
He that stirs next to carve for his own rage

169. *'Zounds*] *Zouns* Q 1; omitted Ff, Q 2, 3; *hurt to*] *hurt, but not to* F 2, 3, 4, Rowe, Theobald; *death*] Q 1, F 2, 3, 4, Rowe, Malone, Dyce (ed. 1), Craig; *death. He dies* F 1, *death;—he dies* Capell, Steevens; *death* [he faints] (as stage direction) Q 2, 3, Collier, Globe, Cambridge, Dyce. 171. *Hold, ho!*] *Hold, hold* Q 1, 2. 172. *sense of place*] Hanmer *et seq.*; *place of sense* Qq, Ff (*sence* Qq). 173. *hold, hold*] Qq, *hold* Ff. 174. *ariseth*] Ff, *arises* Qq. 176. *hath*] Ff, *has* Qq. 178. *for*] *forth* Q 1.

175. *turn'd Turks*] Compare the proverbial expression in *Hamlet*, III. ii. 287, and *Much Ado about Nothing*, III. iv. 57. The proverb has no reference to self-destruction. On the contrary, the origin of it was self-preservation. Compare Captain Smith's *Travels* (Arber, p. 915), 1629: "with many an accursed runnagado or Christian turned Turke." And see note at "Aleppo," V. i. 351. The origin of the proverb may be given here. I quote from a *Charter of Turkie Privileges*, 1580 (Hakluyt, ed. 1810, ii. 261): "Item. 18. . . . if the partie shal be found to be English, and shall receive the holy religion (*religionem Muzulmanniam assumpserit*), then let him freely be discharged, but if he will remaine a Christian, let him then be restored to the Englishmen, and the buyers shall demaund their money againe of them who solde the man." The "item" refers to captives taken at sea. A little later, in Hakluyt (p. 310, *ut supra*), a good example occurs in the *Voyage of Thomas Sanders*, 1583: "When that Romaine Sonnings saw no remedy but that he should die, he protested to turne Turke, hoping thereby to have saved his life. Then saide the Turke, Speake the words that thereunto belong; and he did so. Then saide they vnto him, Now thou shalt die in the faith of a Turke, and so hee did, as the Turkes reported that were at his execution."

176.] Heaven forbade the Turks to destroy themselves by doing it for them in wrecking them.

176. *Ottomites*] See above, I. iii. 33.

178. *carve for his own rage*] Steevens says, "supply food or gratification for his own anger," comparing *Hamlet*, I. iii. 20, "he may not . . . carve for himself." Others suggest that "carve" means simply "cut" or "use the

Holds his soul light; he dies upon his motion.
Silence that dreadful bell: it frights the isle
From her propriety. What is the matter, masters?
Honest Iago, that look'st dead with grieving,
Speak, who began this? on thy love, I charge thee.

Iago. I do not know: friends all but now, even now,
In quarter, and in terms like bride and groom
Devesting them for bed; and then, but now,
As if some planet had unwitted men,

182. *look'st*] Hanmer; *lookes* Qq, F 1, 2; *looks* F 3, 4. 186. *devesting* Qq, Ff; *digesting* Q (1695); *divesting* Q (1681), Rowe (ed. 2); *for*] Ff, *to* Qq; *then*] omitted Q 3.

sword." But the word will hardly bear that sense. The phrase to "carve for oneself" had established usage, in the sense of "gratify one's own inclination." Gabriel Harvey has "It is Italian courtesye to give a man leave to be his owne carver" (Grosart, i. 112, *circa* 1580); Lyly has "In this poynte I meane not to be mine owne carver," *Euphues* (Arber, p. 55), 1579; and another example occurs in Lyly's *Mother Bombie*. See also *Hamlet* (*ut supra*) in this series. "Carving" was a much more important function in Shakespeare's time than now, and the word had other metaphorical uses.

179. *upon his motion*] as soon as he moves.

180. *dreadful bell*] this expression would have a telling effect upon a London audience at this time. The city was suffering from a visitation of the plague (1603-1604), from which more than 30,000 people died in the year (Wilson). Ben Jonson speaks of the "perpetuity of ringing by reason of the sickness" in *Epicene*, i. 1.

181. *From her propriety*] proper state or behaviour; decorum.

185. *In quarter*] on good terms, properly behaved. The full expression is "to keep fair quarter," as in *Comedy of Errors*, II. i. 108. This was a military expression. An example may be given from Day's *Blind Beggar* (Bullen ed. p. 87), 1600: "Thus have you heard your several charges. Every one to his court of guard, and keep fair quarter." The qualifying adjective is rendered unnecessary by the "terms like bride and groom," equivalent to "fair" or "good," only stronger, as if "in loving quarter." "In quarter" cannot mean "in quiet," "at peace" (as Henley rightly stated) if it stands alone. But the qualification is here otherwise supplied.

186. *Devesting*] undressing. Compare Cotgrave, "*Desvesti*: Devested, uncloathed; disseised, dispossessed." See also *Woman's Prize* (by Fletcher) i. 2: "Devest you with obedient hands; to bed!" Wrongly altered to divest by Schmidt. "*Devest*, uncloath one," Cockeram, 1642.

187. *planet*] It was the custom, in the days of astrological belief, to attribute all inexplicable misfortunes, sickness, etc., to the influence of adverse planets. So in *1 Henry VI*. I. i. 23: "What, shall we curse the planets for mishap?" And see notes to *Hamlet*, I. i. 162.

187. *unwitted*] deprived of one's wits, maddened. Perhaps formed from the old "unwit," folly, which Chaucer uses, and Bailey's *Dictionary* gives as obsolete.

Swords out, and tilting one at other's breast,
In opposition bloody. I cannot speak
Any beginning to this peevish odds;
And would in action glorious I had lost
Those legs that brought me to a part of it!

Oth. How comes it, Michael, you are thus forgot?

Cas. I pray you, pardon me; I cannot speak.

Oth. Worthy Montano, you were wont be civil;
The gravity and stillness of your youth
The world hath noted, and your name is great
In mouths of wisest censure: what 's the matter,
That you unlace your reputation thus,

188. *breast*] Qq; *breasts* Ff, Rowe, Theobald. 192. *Those*] *These* Q 1. 193. *comes . . . are*] Ff, *came . . . were* Qq. 195. *be*] Qq, *to be* Ff. 198. *mouths*] *men* Q 1.

190. *peevish odds*] senseless quarrel. Compare *1 Henry VI.* III. i. 92: "leave this peevish broil, And set this unaccustomed fight aside." In the sense of "meaningless," "silly," compare Lyly's *Gallathea*, v. 3, 1592: "Let them alone, they bee but peevish."

193. *are thus forgot*] have thus forgotten yourself. An example of the use of "to be" with an intransitive verb, as in "I am declined Into the vale of years" (III. iii. 266). See Abbott's Grammar, 295. Othello has already addressed his favourite Cassio, twice, by the friendly style of "Michael." He never does it again.

195. *wont be civil*] For the omission of "to" before the infinitive, see Abbott's Grammar, 349, where this instance amongst others is quoted, as "I list not prophecy," *Winter's Tale*, IV. i. 86; and "Suffer him speak no more," Ben Jonson, *Sejanus*, iii. 1.

196. *stillness*] quietness. See *Henry V.* III. i. 4. Staidness.

198. *censure*] judgment. Shakespeare uses this word about equally often in the two senses "judgment" and "blame." Here it seems to carry the sense of approbation, as in *Letters of Elizabeth to James* (Camd. Soc. p. 113): "Receve, therfor, deare brother, bothe my censure and my thankes therfor," etc.

199–201.] Booth says here, "Could it be possible, after this, to suppose that Montano was one of the 'flock of drunkards'?" But this is what we must suppose (see note, line 145).

199. *unlace your reputation*] Johnson says "slacken or loosen; put in danger of dropping, or perhaps strip of its ornament." This is not satisfactory. May not the word mean "cut up," or "break up," as in the old sense of the *Booke of Keruynge*, "unlace that cony"? We have already had a carving metaphor applied to this brawl. I find the term in a contemporary play: "sometimes a mess of stewed broth will do well, and an unlaced rabbit is best of all," *Return from Parnasus* (Haz. *Dods.* ix. 180), 1602. Halliwell has it, "*unlace*, to cut up."

And spend your rich opinion for the name
Of a night-brawler? Give me answer to it.

Mon. Worthy Othello, I am hurt to danger:
Your officer, Iago, can inform you—
While I spare speech, which something now offends me—
Of all that I do know: nor know I aught
By me that 's said or done amiss this night;
Unless self-charity be sometimes a vice,
And to defend ourselves it be a sin
When violence assails us.

Oth. Now, by heaven,
My blood begins my safer guides to rule,
And passion, having my best judgement collied,
Assays to lead the way: if I once stir,
Or do but lift this arm, the best of you
Shall sink in my rebuke. Give me to know
How this foul rout began, who set it on,
And he that is approved in this offence,
Though he had twinned with me, both at a birth,
Shall lose me. What! in a town of war,

204. *me*] "omitted Q 2" (? Furness, Cambridge)—in 1885 facsimile of Brit. Mus. copy. 211. *having . . . collied*] in brackets Ff; *collied*] Ff, *coold* Qq. 212. *if I once*] Ff; *Zouns, if I* Q 1; *If once I* Q 2, 3.

200. *spend . . . opinion*] squander your good character.

207. *self-charity*] self-love. Kindness towards oneself.

211. *collied*] darkened, obscured. The word occurs in the literal sense (smutted) in *Midsummer Night's Dream*, I. i. 145, and in Ben Jonson's *Poetaster*, IV. iii. 242*a*: "thou hast not collied thy face enough, stinkard."

216. *approved*] found guilty, convicted by proof.

217. *twinned*] Ben Jonson has the same idea, and uncommon verb, immediately earlier than *Othello*, in *Sejanus*, III. iii. 305*b*:

"Each mark must be alike
Were it to plot against the fame, the life
Of one with whom I twinned"
(1601).

218. *town of war*] garrisoned town (Abbott). Compare *Henry V.* II. iv. 7.

Yet wild, the people's hearts brimful of fear,
To manage private and domestic quarrel,
In night, and on the court and guard of safety!
'Tis monstrous. Iago, who began 't?

Mon. If partially affined, or leagued in office,
Thou dost deliver more or less than truth,
Thou art no soldier.

Iago. Touch me not so near:
I had rather have this tongue cut from my mouth
Than it should do offence to Michael Cassio;
Yet, I persuade myself, to speak the truth
Shall nothing wrong him. Thus it is, general.
Montano and myself being in speech,
There comes a fellow crying out for help,
And Cassio following him with determined sword,
To execute upon him. Sir, this gentleman
Steps in to Cassio and entreats his pause:

221. *and guard of*] *of guard and* Theobald, Malone. 222. *began't*] Ff; *began* Q 1, 2. 223. *partially*] Ff, *partiality* Qq; *affined*] *affin'd* Qq, Ff (*assign'd* Q '81, Q '95); *leagued*] *league* Qq, Ff; *leagu'd* Pope, Steevens, etc. 226. *cut from my*] Ff, *out from my* Q 1, *out of my* Q 2, *out of his* Q 3. 228. *the truth*] Qq, F; *so the truth* F 2, 3, 4. 229. *Thus*] Qq, *This* Ff.

220. *manage*] bring about, contrive.

221. *court and guard of safety*] Theobald's reading would simplify matters here desirably. The passage is presumably an amplification of the term "court of guard" (II. i. 220). Cowden-Clarke says, "the very spot and guarding-place of safety," but I do not think the military technicality can be denied a footing here.

222. *monstrous*] Trisyllabic as in *Macbeth*, III. vi. 8. The not uncommon form "monstruous" would suggest the pronunciation.

223. *affined*] related by any tie. Here related by partiality or favour. For "partially" in this sense, see *Lucrece*, 634. See note at I. i. 40. Booth says here: "Montano should be in total ignorance of the cause of the disturbance" (Furness). But Montano and Iago, so far as the *action* goes, have the same information. Montano is merely conjuring Iago to tell the truth without fear or favour, as a soldier should. Observe the lying account Iago responds with.

233. *execute*] carry out his intention. Compare the sense of the substantive still in use and defined in early dictionaries (Browne's *Expositor*, 1719, *e.g.*): "*Execution* . . . the slaughter done upon a flying enemy pursued."

234. *entreats his pause*] Compare "Must give us pause," *Hamlet*, III. i. 68.

Myself the crying fellow did pursue,
Lest by his clamour—as it so fell out—
The town might fall in fright: he, swift of foot,
Outran my purpose; and I return'd the rather
For that I heard the clink and fall of swords,
And Cassio high in oath; which till to-night
I ne'er might say before. When I came back—
For this was brief—I found them close together,
At blow and thrust; even as again they were
When you yourself did part them.
More of this matter cannot I report:
But men are men; the best sometimes forget:
Though Cassio did some little wrong to him,
As men in rage strike those that wish them best,
Yet surely Cassio, I believe, received
From him that fled some strange indignity,
Which patience could not pass.

Oth. I know, Iago,
Thy honesty and love doth mince this matter,
Making it light to Cassio. Cassio, I love thee;
But never more be officer of mine.

Enter DESDEMONA, *attended.*

Look, if my gentle love be not raised up!
I 'll make thee an example.

238. *the*] *then* F 1. 240. *oath*] *oaths* Q 1. 241. *say*] *see* Q 1. 245. *cannot I*] Ff, *can I not* Qq. 254. Enter . . .] Ff; Enter Desdemona, with others Qq; Re-enter Desdemona, attended Dyce, Globe, Cambridge.

239. *For that*] because.

240. *Cassio high in oath*] This lie so pleases Iago's fancy that he cannot leave it without adorning it. In IV. i. 30, 31, Iago gives another casual stab in the back to Cassio,—as a liar.

252. *mince this matter*] make little of it. Compare *Ant. and Cleop.* I. ii.

Des. What's the matter?

Oth. All's well now, sweeting; come away to bed.
Sir, for your hurts, myself will be your surgeon:
Lead him off. [*Montano is led off.*
Iago, look with care about the town,
And silence those whom this vile brawl distracted.
Come, Desdemona: 'tis the soldiers' life
To have their balmy slumbers waked with strife.
[*Exeunt all but Iago and Cassio.*

Iago. What, are you hurt, lieutenant?

Cas. Ay, past all surgery.

Iago. Marry, heaven forbid!

Cas. Reputation, reputation, reputation! O, I have lost my reputation! I have lost the immortal part of myself, and what remains is bestial. My reputation, Iago, my reputation!

256. *matter?*] Qq; *matter* (*Deere?*) F 1, 2. 257. *well now, sweeting*] *well now sweeting* Qq, *well, sweeting* Ff. 259. *Lead him off*] a stage direction, Malone. 263. Exeunt . . .] Exit Moore, Desdemona, and Attendants Qq (after line 264); Exit Ff. 266. *Marry, heaven*] *Mary God* Q 1; *Mary Heaven* Q 2, 3. 267. *Reputation*] three times in Ff, twice Qq; *O*] omitted Q 1. 269. *part of*] Ff, *part sir of* Qq.

109. An early use of this now common expression. Compare Beaumont and Fletcher, *Honest Man's Fortune*, v. (*ante* 1613): "Not to mince the matter, we are all cowards."

257. *sweeting*] Steevens says, "This surfeiting vulgar term of fondness originates from the name of an apple distinguished only by its insipid sweetness." Shakespeare uses this term of endearment again in *Twelfth Night*, II. iii. 43, and in *Taming of the Shrew*, IV. iii. 36. See also *1 Henry VI.* III. iii. 81. It occurs in the old play by Lodge and Greene, *A Looking-Glass for London and England*: "to fold thee in so bright a sweeting's arms." Ben Jonson has it in his *Tale of a Tub*, IV. v.: "My pretty sweeting." Probably no one will agree with Steevens's surly stricture.

259. *Lead him off*] Malone is "persuaded these words were originally a stage direction." White (ed. 1) and Rolfe agree. But it is not an unnatural remark after Othello's announcing his intended care. He wishes Montano to be immediately brought to his own quarters. "Lead" is equivalent to "help," as in "Lead me, my lord? I do not need your help," *1 Henry IV.* v. iv. 9.

270. *reputation*] Cassio mourns for the loss of honour and good name. Iago's cynicism is levelled at the insubstantiality of the world's *opinion*. The word bears both senses. See note at "opinion," I. iii. 225.

Iago. As I am an honest man, I thought you had received some bodily wound; there is more sense in that than in reputation. Reputation is an idle and most false imposition; oft got without merit and lost without deserving: you have lost no reputation at all, unless you repute yourself such a loser. What, man! there are ways to recover the general again: you are but now cast in his mood, a punishment more in policy than in malice; even so as one would beat his offenceless dog to affright an imperious lion: sue to him again, and he 's yours.

271. *thought*] Qq, *had thought* Ff. 272. *sense*] Ff, *offence* Qq. 277. *are*] Qq, *are more* Ff.

273–275.] Compare Guilpin's *Skialetheia* (reprint, p. 52), 1598, on Opinion:

"It 's but the hisse of geese, the people's noyse,
The tongue of humours, and phantasticke voyce
Of haire-brain'd Apprehension: it respects
With all due titles, and that due neglects
Even in one instant."

274. *imposition*] that which is imposed, laid or placed upon. The word had not acquired the sense of "cheat," from "false tax," therefore the adjective is necessary. Compare *Winter's Tale*, I. ii. 74.

275–277.] Several classical parallels are cited by Furness. One from Menander in Plutarch (quoted by Du Bois, *Wreath*, p. 72) is the best: "*Οὐδὲν πέπονθας δεινὸν, ἂν μὴ προσποιῇ*—Thou hast suffered no wrong, unless thou dost fancy so." Compare John Heywood, 1546 (Sharman's ed.): "Tush man (quoth I), shame is as it is taken"; and a little lower (p. 36), "Unminded, unmoned." The latter is (correctly) in Ray, twice; and incorrectly in Hazlitt's *English Proverbs*. Compare also Chapman, "No ache hath any shame within itself, But in the knowledge and ascription," *Blind Beggar of Alexandria*, 1598 (acted 1595–96).

278. *cast*] dismissed, as in II. iii. 79.

280, 281. *beat* . . . *dog* . . . *to affright* . . . *lion*] This old proverb has not yet been correctly explained by any of the commentators *in sitû* that I have met with. The latest editor (College Classics Series, 1901) says, "The idea is that, when the dog is beaten, it will bark and frighten the lion." Various alterations in the text have been suggested. The proverb is dealt with in Skeat's *Chaucer* (vol. v. pp. 383, 384) in a note to *The Squiere's Tale*, line 491, "by the whelp chasted is the lion." The explanation appears in Cotgrave: "*Batre le chien devant le lion.* To punish a mean man in the presence of, and for an example to the mighty" (in *v. chien*); and again, in *v. Batre*, where the words are "to the terror of a great one." The application of the proverb lies in the words "a punishment more in policy than in malice," which are senseless without its apprecia-

Cas. I will rather sue to be despised than to deceive so good a commander with so slight, so drunken, and so indiscreet an officer. Drunk! and speak parrot! and squabble! swagger! swear! and discourse fustian with one's own shadow! O thou invisible spirit of wine, if thou hast no name to be known by, let us call thee devil!

Iago. What was he that you followed with your sword? What had he done to you?

Cas. I know not.

Iago. Is 't possible?

Cas. I remember a mass of things, but nothing distinctly; a quarrel, but nothing wherefore. O God, that men should put an enemy in their mouths to steal away their brains! that we should, with joy, pleasance, revel and applause, transform ourselves into beasts!

284. *slight*] Ff, *light* Qq. 285. *and so*] Ff, *and* Qq. 285–287. *Drunk! . . . shadow!*] omitted Q 1. 288. *if thou*] *thou* Q 3. 295, 296. *O God*] Q 1; *O* Q 2, 3; *Oh* Ff. 298. *pleasance, revel*] *Revell, pleasure* Qq.

tion. Steevens, Furness, and Rolfe pass this difficulty by. The proverb occurs in the Earl of Surrey's *Poems* (Aldine ed., p. 7), 1557: "I know how to deceive myself with others help; And how the lion chastised is, by beating of the whelp." Other references might be given. See *Notes and Queries*, May 26, 1894, and *Athenæum*, February 10, 1900. The proverb is not in any of the English collections (including Hazlitt's) except Herbert's *Jacula Prudentium*, 1640. It is explained in Topsell's *History of Four-footed Beasts* (1607), who refers to Albertus Magnus, who died in 1280. The proverb has thus a venerable antiquity, and will probably be traced back to the *Physiologus* of the Alexandrian School. It is not in Pliny's *Natural History*, the usual stronghold for such fables. See below, III. i. 49.

285, 286. *speak parrot*] talk idly. Compare Chapman, *Widow's Tears*, Act V.: "I am seated in the throne of justice, and I will doe justice: I will not heare him . . . and moreover, put you in mind in whose presence you stand; if you parrat to me longer, goe to."

287. *fustian*] nonsense. Cotgrave has "*Barragoüin*: Pedlar's French, fustian language; any rude gibble-gabble . . . *Barragoüiner*: To speak fustian: to use a language that nobody understands." In Lyly's *Mydas*, IV. iii., when Petulus talks hunting language, Minutius says, "This is worse than fustian."

298. *pleasance*] festivity, merriment with others. Compare Spenser, *Faerie*

Iago. Why, but you are now well enough: how came you thus recovered?

Cas. It hath pleased the devil drunkenness to give place to the devil wrath: one unperfectness shows me another, to make me frankly despise myself.

Iago. Come, you are too severe a moraler: as the time, the place, and the condition of this country stands, I could heartily wish this had not befallen; but since it is as it is, mend it for your own good.

Cas. I will ask him for my place again; he shall tell me I am a drunkard! Had I as many mouths as Hydra, such an answer would stop them all. To be now a sensible man, by and by a fool, and presently a beast! O strange! Every inordinate cup is unblessed, and the ingredient is a devil.

Iago. Come, come, good wine is a good familiar

307. *and*] omitted Qq. 308. *not*] *not so* Q 1, 2. 315. *O strange!*] omitted Qq. 316. *inordinate*] *unordinate* Q 1. 316, 317. *ingredient*] Ff, *ingredience* Qq.

Queene, I. ii. 30: "Faire seemely pleasaunce each to other makes," and Ben Jonson: "Content: good sir, vouchsafe us your pleasance" (good company), *Every Man out of Humour*, IV. vi., 1599.

303. *unperfectness*] deficiency. Not synonymous with imperfection, if the adjective be considered. It means rather the absence of perfectness, where the thing spoken of is nothing without it, and is therefore a much stronger term. Compare *Sonnet* xxiii.: "As an unperfect actor on the stage Who with his fear is put beside his part." And Ben Jonson, *Every Man out of Humour*, Induction: "Enter Prologue . . . I protest to you I am unperfect"; and again, *Cynthia's Revels*, III. ii., "Like an unperfect prologue," etc.

306. *moraler*] moralizer. Rolfe points out "moral"=moralize, in *As You Like It*, II. vii. 29.

313. *Hydra*] Shakespeare alludes to the many-headed dragon of Greek mythology again in *1 Henry IV.* v. iv. 25, and *Coriolanus*, III. i. 93. A very common metaphor.

315. *presently*] immediately after, very soon. Compare II. i. 214.

316. *unblessed*] accursed; as in V. i. 34.

318. *familiar*] There may be a play here on the meaning of this word,

creature, if it be well used: exclaim no more against it. And, good lieutenant, I think you think I love you.

Cas. I have well approved it, sir. I drunk!

Iago. You or any man living may be drunk at some time, man. I'll tell you what you shall do. Our general's wife is now the general. I may say so in this respect, for that he hath devoted and given up himself to the contemplation, mark, and devotement of her parts and graces: confess yourself freely to her; importune her; she'll help to put you in your place again: she is of so free, so kind, so apt, so blessed a disposition, that she holds it a vice in her goodness not to do more than she is requested: this broken joint between you and her husband entreat her to splinter; and,

323, 324. *some time*] Qq, *a time* Ff. 324. *man*] omitted Q 1; *I'll*] Qq; *I* Ff, Rowe. 327, 328. *mark, and*] Globe; *mark and* Qq, Cambridge; *mark: and* Ff. 328. *devotement*] *deuotement* Q 1, F 1; *devotement* F 2, 3, Q 3; *denotement* Q 2, Theobald, Globe, etc. 329, 330. *her; she'll help to*] Qq, Steevens, Craig; *her help to* Ff, Globe, etc. 330. *of*] omitted Qq. 331. *that she*] Qq, Capell *et seq.*, Craig; *she* Ff, Globe, Cambridge. 333. *broken joint*] *braule* Q 1.

"devil." Compare *Love's Labour's Lost*: "Love is a familiar; Love is a devil" (I. ii. 177).

325.] See II. i. 74, and note.

328. *devotement*] There has been confusion in the collation here. F 1, Q 1 read "deuotement." The editors of the Cambridge Shakespeare (reading "denotement" in text) collate "deuotement" Q 1, F 1, Q 2, whereas Q 2 reads "denotement" (followed by Theobald). Again, *New Eng. Dict.* gives F 1 "devotement," and both Quartos (wrongly) "denotement," while at the latter word the reference is overlooked in its proper place. Furness, again, collates *deuotement*] Q 1, 2; the British Museum Q 2 has distinctly "denotement." The elder copies leave us no choice as to text. Some editors find fault with the repetition—devoted himself to the devotement. But on other occasions we are told this is "quite in Shakespeare's style." *New Eng. Dict.* has a reference for "devotement" ("the action of devoting, or fact of being devoted, devotion, dedication") to Ainsworth's *Annots. on Pentateuch*, 1622. Compare French *Devouëment*: a vowing, or devotion. Shakespeare meant more than Theobald's word could possibly mean. He meant "worship" of her good parts.

334. *splinter*] to bind up with splints. See *Richard III.* II. ii. 118.

my fortunes against any lay worth naming, this crack of your love shall grow stronger than it was before.

Cas. You advise me well.

Iago. I protest, in the sincerity of love and honest kindness.

Cas. I think it freely; and betimes in the morning I will beseech the virtuous Desdemona to undertake for me: I am desperate of my fortunes if they check me here.

Iago. You are in the right. Good night, lieutenant; I must to the watch.

Cas. Good night, honest Iago. [*Exit.*

Iago. And what's he then that says I play the villain?
When this advice is free I give and honest,
Probal to thinking, and indeed the course
To win the Moor again? For 'tis most easy

342. *I will*] Ff, *will I* Qq. 344. *here*] omitted Ff. 350. *Probal*] *Probable* Rowe.

335. *lay*] wager, as in *Cymbeline*, I. iv. 159, and *2 Henry VI.* V. ii. 27.

341. *betimes in the morning*] early in the morning. Shakespeare has this expression again in *Measure for Measure*, IV. iii. 49, and *1 Henry IV.* II. iv. 606. Half a century later it was a favourite with Pepys, who varies his early rising to "betimes," "pretty betimes," "very betimes," and "mighty betimes."

342, 343. *undertake for me*] take up my business for me. Used absolutely in this sense in Ben Jonson's *New Inn* (IV. iii. 374*a*): "O yes, 'tis profitable, and of use. It [Love] makes us fierce, and fit to undertake." Compare the substantive below (IV. i. 197), of which a good instance occurs also in Jonson: "for whose innocence, as for the author's, you were once a noble and timely undertaker, to the greatest justice of this kingdom," Dedn. to *Poetaster* (Folio, 1616). See also Isaiah xxxviii. 14, "I am in trouble; undertake for me."

348. *what's*] who is. Compare *Measure for Measure*, V. 472, etc., and above, line 290.

350. *Probal*] probable, provable. Halliwell quotes from Sampson's *Vow Breaker*, 1636: "Didst thou not make me draw conveighances? Did not th' assurance of thy lands seem proball?" Collier instances contemporary contractions "miseral" for miserable, and "varial" for variable (Furness). A very improper contraction, since it should alter the meaning. The play above referred to has other echoes of *Othello*.

The inclining Desdemona to subdue
In any honest suit. She 's framed as fruitful
As the free elements. And then for her
To win the Moor, were 't to renounce his baptism,
All seals and symbols of redeemed sin,
His soul is so enfetter'd to her love,
That she may make, unmake, do what she list,
Even as her appetite shall play the god
With his weak function. How am I then a villain
To counsel Cassio to this parallel course,
Directly to his good? Divinity of hell!
When devils will the blackest sins put on,
They do suggest at first with heavenly shows,
As I do now: for while this honest fool
Plies Desdemona to repair his fortunes,
And she for him pleads strongly to the Moor,
I 'll pour this pestilence into his ear,

355. *were 't*] Qq, *were* Ff. 363. *the*] *their* Qq, F 4, Rowe, Steevens, Malone. 365. *while*] Q 1, F 3, 4; *whiles* F 1, 2; *whilst* Q 2, 3. 366. *fortunes*] Qq, *Fortune* Ff.

352. *inclining*] kindly disposed, gracious. "Compliant" (Malone).

353. *fruitful*] abundant, plenteous; hence generous. Compare (for adverb) *All's Well*, II. ii. 73, and *Lear*, IV. vi. 270. The sense of "fertile" belongs to the word elsewhere in Shakespeare.

354. *As the free elements*] Schmidt says, "as the air that blows on anybody"; Johnson explains "out of which all things are produced." The word had very wide and vague, as well as technical, uses; which are enhanced by the chance rendering, singular or plural. See above, II. i. 45. All the operative causes of nature.

357. *enfetter'd*] See note II. i. 18.

360. *function*] Schmidt says, "the operation of the mental faculties"; giving reference to *Macbeth*, I. iii. 140, as a parallel use.

361, 362. *parallel . . . to his good*] course directly parallel to, or level with, his welfare.

363, 364.] For this sentiment, compare *Love's Labour's Lost*, IV. iii. 257: "Devils soonest tempt, resembling spirits of light." And *Measure for Measure*, II. iv. 16: "Let 's write good angel on the devil's horn: 'Tis not the devil's crest," where "'Tis" is probably a false reading for "Is 't."

363. *put on*] encourage, thrust forward. See II. i. 312, and *Macbeth*, IV. iii. 239.

364. *suggest*] tempt, seduce. Compare *Richard II.* III. iv. 75; and "tender youth is soon suggested," *Two Gentlemen*, III. i. 34.

That she repeals him for her body's lust;
And by how much she strives to do him good,
She shall undo her credit with the Moor.
So will I turn her virtue into pitch;
And out of her own goodness make the net
That shall enmesh them all.

Enter RODERIGO.

How now, Roderigo!

Rod. I do follow here in the chase, not like a hound that hunts, but one that fills up the cry. My money is almost spent; I have been to-night exceedingly well cudgelled; and I think the issue will be, I shall have so much experience for my pains; and so, with no money at all and a little more wit, return again to Venice.

Iago. How poor are they that have not patience!
What wound did ever heal but by degrees?

374. *enmesh*] Q 1, 2; *enmash* Ff. 380-382. *pains . . . Venice*] Ff; *paines, as that comes to, and no money at all, and with that wit returne to Venice.* Q 1; *paines, and so no mony at all, and with a little more wit returne to Venice.* Q 2, 3; as above, omitting *again* Steevens, Malone, Knight.

369. *repeals*] recalls. The literal sense.

372. *pitch*] "Pitch will defile," Beaumont and Fletcher, *Women Pleased*, IV. i. From Ecclesiasticus xiii. 1. This line takes a commanding place amongst Iago's malignant sentiments.

374. *enmesh*] Our form of the word is "immesh."

376. *cry*] a pack of hounds giving tongue. See *Midsummer Night's Dream*, IV. i. 122, 129. A hound that fills up the cry is not for hunting, but one who is in the pack for his voice alone. In those days a hound with a fine voice was greatly appreciated. The identical phrase is found in Samuel Harsnet, *Declaration of Egregious Popish Impostures*, 1603, p. 89, "little beagles to fill up the cry." Compare this passage from Carleton's letter to Chamberlain, Dec. 11, 1603 (*Court and Times of James I.* i. p. 30): "The Lord Cobham, who was now to play his part . . . so outprayed the company that helped to pray with him, that a stander-by said, 'he had a good mouth in a cry, but was nothing single.'"

Thou know'st we work by wit and not by witchcraft,
And wit depends on dilatory time.
Does 't not go well? Cassio hath beaten thee,
And thou by that small hurt hast cashier'd Cassio:
Though other things grow fair against the sun,
Yet fruits that blossom first will first be ripe:
Content thyself awhile. By the mass, 'tis morning;
Pleasure and action make the hours seem short.
Retire thee; go where thou art billeted:
Away, I say; thou shalt know more hereafter:
Nay, get thee gone. [*Exit Rod.*] Two things are to be done:
My wife must move for Cassio to her mistress;
I 'll set her on;
Myself the while to draw the Moor apart,
And bring him jump when he may Cassio find
Soliciting his wife: ay, that 's the way;
Dull not device by coldness and delay. [*Exit.*

390. *Yet*] *But* Q 1. 391. *By the mass*] Qq, *In troth* Ff. 394. *Two*] Ff, *Some* Qq. 398. *the while*] Theobald; *awhile* Q 1; *a while* Ff, Q 2, 3. 401. *device*] Ff, *devise* Qq.

389, 390.] "The rest of our plan is progressing favourably, but it was to be expected that that part which got the first opportunity should first be ripe. Be patient for a while, and all will go well." Such seems to be the meaning. Various paraphrases have been given which pursue the metaphor too closely. The above is tantamount to that of Hudson.

399. *jump*] exactly in point of time. Compare *Hamlet*, I. i. 65: "jump at this dead hour." So in *The Spanish Tragedy*, "all falls out for our purpose, all hits jump."

ACT III

SCENE I.—*Cyprus. Before the Castle.*

Enter CASSIO *and some Musicians.*

Cas. Masters, play here; I will content your pains;
Something that 's brief; and bid "Good morrow, general." [*Music.*

Enter Clown.

Clo. Why, masters, have your instruments been in Naples, that they speak i' the nose thus?

3. *have*] Ff, *ha* Qq; *been in*] F 4, Steevens, 1793 *et seq.*; *bin at* Qq; *bin in* F 1, 2, 3. 4. *speak*] *squeak* Collier, 2nd ed. (MS.).

1. Castle] "We alighted at Famagusta, . . . The walles are faire and new . . . these walles did the Venetians make. They have also on the hauen side of it a Castle, and the hauen is chained, the citie hath only two gates. . . . The Venetians send every two yeeres new rulers, which they call Castellani. The towne hath allowed it also two gallies continually armed and furnished," John Locke, *Voyage to Jerusalem*, 1553; Hakluyt, ii. 220 (reprint, 1810), 1599.

2. *bid "Good morrow"*] A concert under the window was very usual in England to arouse the inmates in the morning on special occasions. See "Hunt's up," *Romeo and Juliet*, III. v. 54, and the notes thereto for references to the wakening sportsmen by music. Early reference to the custom of waking the bride on the morning of her wedding is found in the old ballad in Collier's *Roxburghe Ballads*, "The Bride's Good Morrow." This is mentioned as a tune in *Ancient Ballads and Broadsides* (ed. 1870, p. 17), *circa* 1570. And for the custom, see Barry's *Ram-Alley*, Act V. This was the orthodox "good-morrow," as proved by the tune's name, and not that of greeting a married couple the morning *after* the wedding, which some commentators think is referred to here. Cotgrave has "*Resveil*: A Hunts-up, or morning Song for a new married Wife, the day after the Marriage." Othello is, however, included in this greeting alone. Compare *The Sun's Darling* (Ford and Dekker): "another did but peep into England, and it cost him more in good-morrows, blown up to him under his window by drums and trumpets, than his whole voyage," IV. i. It is probable that such a ceremonial greeting alone is referred to here. For later examples of the after-marriage custom, see Brand's *Pop. Ant.*, ed. 1882, ii. 176. Mildmay, Earl of Westmoreland, has a poem (1648) entitled "A Reveille Mattin, or Good Morrow to a Friend." Lyly's *Pappe with an Hatchet* (1588–1589) opens with the words "Good morrow, goodman Martin, good morrow: will ye anie musique this morning?"

4. *Naples . . . nose*] A reference, undoubtedly, to the venereal disease, known also as the Neapolitan disease, from its having first appeared in Europe at the siege of Naples, in the year 1528.

First Mus. How, sir, how?

Clo. Are these, I pray you, wind-instruments?

First Mus. Ay, marry, are they, sir.

Clo. O, thereby hangs a tail.

First Mus. Whereby hangs a tale, sir?

Clo. Marry, sir, by many a wind-instrument that I know. But, masters, here's money for you: and the general so likes your music, that he desires you, of all loves, to make no more noise with it.

First Mus. Well, sir, we will not.

Clo. If you have any music that may not be heard, to 't again: but, as they say, to hear music the general does not greatly care.

First Mus. We have none such, sir.

Clo. Then put up your pipes in your bag, for I'll away: go; vanish into air; away!

[*Exeunt Musicians.*

6. *pray you*] Ff; *pray, cald* Q 1, 2; *pray you, cold* Q 3, Steevens. 8. *tail*] *tayle* Qq, *tale* Ff. 9. *tale*] Ff, *tayle* Qq. 13. *of all loves*] Q 1, Johnson, Steevens; *for love's sake*] Ff, Q 2, 3, Globe, Cambridge, etc.; *more*] omitted F 2, Q 3, F 3, 4. 20. *up*] Ff, omitted Qq. 20, 21. *for I'll away:*] *'fore all, away*, Anon. MS. (*apud* Jennens), *and hye away* Hanmer, *fly away* Ritson conj. 21. *into air*] omitted Q 1.

See Cotgrave in *v. Vérole.* References are only too frequent in writers of the time. Compare *Timon*, IV. iii. 157. Johnson noted this, which cannot be overlooked.

10.] The joke here is too obvious to need notice. But it is surely better to leave it alone than say it refers to "ribbons often attached to wind instruments," as a recent editor does.

13. *of all loves*] This reading is authorised by the first Quarto, and more expressive than the Folio, "for love's sake." See *Merry Wives*, II. ii. 119, and *Midsummer Night's Dream*, II. ii. 154. Nares collected numerous examples, *e.g.*: "For all the loves on earth, Hodge, let me see it" (*Gammer Garton's Needle*, v. 2), 1575; and "Conjuring his wife, of all loves, to prepare cheer fitting for such honourable tender-men," *Honest Whore* [Dodsley's Old Plays, ii. 76, and iii. 267].

17, 18.] Two puns have been discovered here: "to 't" ("toot"), and "general" ("public"). Furness thinks "one is quite as likely, or as unlikely, as the other."

20. *put up . . . I'll*] As the Clown remains, and the Musicians go, the

Cas. Dost thou hear, mine honest friend?

Clo. No, I hear not your honest friend; I hear you.

Cas. Prithee, keep up thy quillets. There's a poor piece of gold for thee: if the gentlewoman that attends the general's wife be stirring, tell her there's one Cassio entreats her a little favour of speech: wilt thou do this?

Clo. She is stirring, sir: if she will stir hither, I shall seem to notify unto her.

Cas. Do, good my friend. [*Exit Clown.*

22. *hear, mine*] Theobald, Collier, White, Craig; *hear me, mine* Ff; *heare my* Qq; *hear, my* Capell, etc., Globe, Cambridge. 26. *general's wife*] Qq, *general* Ff. 30. *seem to*] *soon so* Singer (ed. 2) MS., *seem so to* Collier (ed. 2) MS. 31. Cas. *Do . . . friend*] omitted Ff.

reading perhaps should be "ye 'll," *i.e.* "ye" must away. Several suggestions (*ut supra*) have been made, but this seems simpler. "Put up your pipes" may be taken proverbially: "*Il est au bout de sa corde*: He can do no more, he can go no further: he may put up his pipes, go shake his ears" (Cotgrave). The contraction "ye 'll" occurs in *Love's Labour's Lost*, I. ii. 54.

24. *quillets*] sly tricks in argument. "Certainly a contraction of *quidlibet*" (Skeat). See *Hamlet*, V. i. 108. A legal term. It occurs in Stanyhurst's *Virgil*, 1584 (Arber's reprint, p. 45). A transitional form may be found in Guilpin's *Skialetheia*, Satire ii., 1598: "Then what 's a wench but a quirke, quidlet case, Which makes a painter's pallat of her face?"

29. *stirring*] out of bed in the morning, as in *Lucrece*, 1280, and *Richard II.* III. ii. 36. The Clown quibbles on this sense in "stir," "to move," "change place." Schmidt notices this.

30. *seem to*] put on a seeming to, make ready to, or arrange, or begin to do a thing. Such was the sense this construction was used in. Compare *Merchant of Venice*, II. iv. 11, and *Midsummer Night's Dream*, III. i. 19. Compare Ben Jonson, *Alchemist*, I. i. 17*a*: "a loadstone To draw in gallants that wear spurs: the rest they 'll seem to follow"; and Marston, *Eastward Ho*, I. i. (Bullen, iii. 19): "Give me a little box o' the ear, that I may seem to blush" (doubtful here); and Captain Smith, *Virginia* (Arber, p. 414), 1608: "The people at first with great fury seemed to assault us, yet at last with songs . . . became very tractable." Several alterations and suggestions have been made here in notes, but none to the purpose. The verb "pretend" had parallel usages. I find this expression earlier in Peele's *Sir Clyomon* (*ante* 1590?): "as his page in these affairs would seem me to entreat" (*i.e.* arrange to entertain me as his page), ed. 1874, p. 522. And again: "Never seem for to persuade" (*i.e.* attempt or begin to persuade), p. 529. And "Why, whither runs Clamydes? Sir Knight, seem to stay him" (arrange to have him stopped), p. 531. In these passages, Dyce doubts the reading, unjustifiably; while Bullen, Peele's latest editor, says it is awkward, but not corrupt.

Enter IAGO.

In happy time, Iago.
Iago. You have not been a-bed, then?
Cas. Why, no; the day had broke
Before we parted. I have made bold, Iago,
To send in to your wife: my suit to her
Is, that she will to virtuous Desdemona
Procure me some access.
Iago. I'll send her to you presently;
And I'll devise a mean to draw the Moor
Out of the way, that your converse and business
May be more free.
Cas. I humbly thank you for 't. [*Exit Iago.*] I never knew
A Florentine more kind and honest.

Enter EMILIA.

Emil. Good morrow, good lieutenant: I am sorry
For your displeasure: but all will soon be well.
The general and his wife are talking of it,
And she speaks for you stoutly: the Moor replies,
That he you hurt is of great fame in Cyprus
And great affinity, and that in wholesome wisdom

44. *soon*] Qq, Craig; *sure* Ff, Globe, Cambridge.

37. *access*] The accent is on the last syllable, as elsewhere in Shakespeare, where it is determinable, except in *Hamlet*, II. i. 110.

38. *mean*] occurs oftener in the plural in Shakespeare.

39. *converse*] conversation. Accented as here in *Hamlet*, II. i. 42, and *Love's Labour's Lost*, V. ii. 745.

42. *Florentine*] Iago was a Venetian (III. iii. 201, 202). Cassio was a Florentine (I. i. 20). He means he never found one of his own countrymen more kind, etc.

44. *displeasure*] disfavour, as below, III. iii. 43. The meaning is "the disfavour you are in."

48.] See note at II. iii. 281.

48. *affinity*] "*Affinité*: Affinity, kindred, alliance, nearness" (Cotgrave). Not elsewhere in Shakespeare.

He might not but refuse you; but he protests he loves
you,
And needs no other suitor but his likings
To take the safest occasion by the front
To bring you in again.

Cas. Yet, I beseech you,
If you think fit, or that it may be done,
Give me advantage of some brief discourse
With Desdemon alone.

Emil. Pray you, come in:
I will bestow you where you shall have time
To speak your bosom freely.

Cas. I am much bound to you.
[*Exeunt.*

49.] First *you* omitted Q 2, 3. 51. *To . . . front*] omitted Ff. 55. *Desdemon*] Ff, Rowe, Dyce (ed. 3); *Desdemona* Qq, etc., Globe, Craig; *you*] omitted F 2, 3, 4. 57. Cas. *I . . . you*] omitted Q 1.

51. *To take . . . front*] A classical proverb of reverend antiquity, found in most writers of this time, but not elsewhere in Shakespeare. Take time (opportunity, occasion, fortune) by the forelock (or front) for she is bald behind. "Occasio prima sui parte comosa, posteriori parte calva, quam si occuparis teneas; elapsem semel, non ipse Jupiter possit reprehendere." It is found in Phædrus' Fables, and in Cato's writings; and it occurs both in French and Spanish. It is in Rabelais, *Gargantua*, i. 37 (*circa* 1530). Compare Peele, *Battle of Alcazar*, II. iii., 1594: "I doubt not but will watch occasion, And take her foretop by the slenderest hair"; Ben Jonson, *Cynthia's Revels*, IV. i., 1601: "Let's take our time by the forehead"; Dekker, I., *Honest Whore*, i. 12, 1604: "Talk not of happiness till your closèd hand Have her by the forehead like the lock of Time"; Bacon, *Essay of Delays* (Arber, p. 525), 1625: "Occasion (as it is in the common verse) turneth a bald noddle, after she hath presented her locks in front and no hold taken." Greene used it as early as Peele, if not earlier.

55. *Desdemon*] The Quartos *always* read Desdemona. The Folios avail themselves of the variant for the sake of the metre, six times [III. i. 56; III. iii. 54; IV. ii. 41; V. ii. 204; V. ii. 281 (twice)]. I have followed the Folios except in the last instance (*q.v.*). Compare "Helen" and "Helena," *Midsummer Night's Dream*; "Philomel" and "Philomela," *Titus Andronicus*.

56. *bestow you*] conduct you to a place. A common use in Shakespeare: "which way should he go? how should I bestow him?" *Merry Wives*, IV. ii. 43.

57. *bosom*] inmost thoughts. Compare *Winter's Tale*, IV. iv. 574. See Beaumont and Fletcher, *Wit at Several Weapons*, II.: "The bosom of my purpose."

SCENE II.—*A Room in the Castle.*

Enter OTHELLO, IAGO, *and Gentlemen.*

Oth. These letters give, Iago, to the pilot;
And by him do my duties to the senate:
That done, I will be walking on the works;
Repair there to me.
Iago. Well, my good lord, I 'll do 't
Oth. This fortification, gentlemen, shall we see 't?
Gent. We 'll wait upon your lordship. [*Exeunt.*

SCENE III.—*Before the Castle.*

Enter DESDEMONA, CASSIO, *and* EMILIA.

Des. Be thou assured, good Cassio, I will do
All my abilities in thy behalf.
Emil. Good madam, do: I warrant it grieves my husband.
As if the case were his.
Des. O, that 's an honest fellow. Do not doubt, Cassio,
But I will have my lord and you again
As friendly as you were.
Cas. Bounteous madam,
Whatever shall become of Michael Cassio,
He 's never any thing but your true servant.
Des. I know 't: I thank you. You do love my lord:

2. *senate*] Ff, *State* Qq. 3. *on*] *to* Q 2, 3. 6. *We 'll*] F 3, 4, etc.; *We* Qq; *Well* F 1; *Weel* F 2.

Scene III.

3. *warrant*] Ff, *know* Qq. 4. *case*] Qq, *cause* Ff. 10. *I know 't:*] Ff, *O sir,* Qq.

You have known him long; and be you well assured
He shall in strangeness stand no farther off
Than in a politic distance.

Cas. Ay, but, lady,
That policy may either last so long,
Or feed upon such nice and waterish diet,
Or breed itself so out of circumstance,
That, I being absent and my place supplied,
My general will forget my love and service.

Des. Do not doubt that; before Emilia here
I give thee warrant of thy place: assure thee,
If I do vow a friendship, I 'll perform it
To the last article: my lord shall never rest;
I 'll watch him tame and talk him out of patience;
His bed shall seem a school, his board a shrift;
I 'll intermingle every thing he does
With Cassio's suit: therefore be merry, Cassio;
For thy solicitor shall rather die
Than give thy cause away.

12. *in strangeness*] *in strangest* Qq; *farther*] *further* Steevens (1793), Dyce, Globe, Craig. 16. *circumstance*] *circumstances* Ff. 28. *thy*] *thee* Q 1.

12. *strangeness*] distant behaviour. Compare *Venus and Adonis*, 310, etc.

15, 16. *Or feed . . . circumstance*] "Or keep itself alive with such slight support, or increase itself out of accidents."

19. *doubt*] suspect, fear. See *Hamlet*, I. ii. 256.

23. *watch him tame*] See *Troilus and Cressida*, III. ii. 46. Hawks were tamed by being kept awake, but the method was supposed, with reason, to apply to all animals. Steevens gives several references to the hawking metaphor. A few earlier may be instanced: "Who will not watch his hawk will never reclaim her," *Choice, Chance, and Change* (Gros. p. 41), 1606. Examples may be found in Beaumont and Fletcher's *Rule a Wife*, V.; *Women Pleased*, II. ii., and *Pilgrim*, III. ii. So also Middleton:

"She railed upon me, when I should sleep,
And that's you know, intolerable, for indeed
'Twill tame an elephant"
(*Anything for a Quiet Life*, I. i.).

24. *shrift*] Confessional coupled with penance or absolution.

Enter OTHELLO *and* IAGO, *at a distance.*

Emil. Madam, here comes my lord.
Cas. Madam, I 'll take my leave.
Des. Why, stay and hear me speak.
Cas. Madam, not now: I am very ill at ease,
Unfit for mine own purposes.
Des. Well, do your discretion. [*Exit Cassio.*
Iago. Ha! I like not that.
Oth. What dost thou say?
Iago. Nothing, my lord: or if—I know not what.
Oth. Was not that Cassio parted from my wife?
Iago. Cassio, my lord! No, sure, I cannot think it,
That he would steal away so guilty-like,
Seeing you coming.
Oth. I do believe 'twas he.
Des. How now, my lord!
I have been talking with a suitor here.
A man that languishes in your displeasure.
Oth. Who is 't you mean?
Des. Why, your lieutenant, Cassio. Good my lord,
If I have any grace or power to move you,
His present reconciliation take;
For if he be not one that truly loves you,
That errs in ignorance and not in cunning,
I have no judgement in an honest face:
I prithee, call him back.

31. *Why*] Ff, Steevens, Globe, Craig; *Nay* Q 2, 3, Cambridge. 33. *purposes*] Ff, *purpose* Qq. 40. *steal*] *sneake* Q 1. 41. *you*] Qq, F 3, 4; *your* F 1, 2.

48. *reconciliation*] "The submission he makes in order to be reconciled." Johnson.

50. *cunning*] knowledge, forethought. The old sense, as in *Troilus*, v. v. 41.

Oth. Went he hence now?
Des. Ay, sooth; so humbled,
That he hath left part of his grief with me,
To suffer with him. Good love, call him back.
Oth. Not now, sweet Desdemon; some other time.
Des. But shall 't be shortly?
Oth. The sooner, sweet, for you.
Des. Shall 't be to-night at supper?
Oth. No, not to-night.
Des. To-morrow dinner then?
Oth. I shall not dine at home;
I meet the captains at the citadel.
Des. Why then to-morrow night; or Tuesday morn;
On Tuesday noon, or night; on Wednesday morn:
I prithee, name the time; but let it not
Exceed three days: in faith, he 's penitent;
And yet his trespass, in our common reason—
Save that, they say, the wars must make examples
Out of their best—is not almost a fault
To incur a private check. When shall he come?
Tell me, Othello: I wonder in my soul,
What you could ask me, that I should deny,

53. *Ay, sooth*] Capell, *I sooth* Ff, *Yes faith* Qq, *In sooth* Rowe. 55. *To suffer*] *I suffer* Q 1. 56. *Desdemon*] F 1, 2, 3, Q 2, Knight, Singer; *Desdemona* Q 1, 3, F 4, Rowe, etc. 61. *or*] Qq, *on* Ff. 62. *noon*] *morne* Qq; *night; on*] Ff, *night, or* Qq. 66. *examples*] Qq, *example* Ff. 67. *their*] Rowe; *her* Qq, Ff. 70. *could*] Qq, Steevens, etc., Craig; *would* Ff, Dyce, Globe, Cambridge; *should*] Qq, F 1; *would* F 2, 3, 4, Rowe.

53. *sooth*] in sooth, in truth. Frequently used by Shakespeare without "in," as in *Twelfth Night*, II. i. 11; II. iv. 91, etc.

67. *their*] Rowe's suggestion for "her" of old editions is generally accepted. "Her" is capable of defence if "the wars" be taken as "war" generally.

67. *not almost a fault*] hardly, or scarcely a fault. Compare *Comedy of Errors*, V. i. 181: "I have not breathed almost since I did see it."

68. *check*] rebuke, as in I. i. 149.

Or stand so mammering on. What! Michael Cassio,
That came a-wooing with you, and so many a time
When I have spoke of you dispraisingly
Hath ta'en your part; to have so much to do
To bring him in! Trust me, I could do much—

Oth. Prithee, no more: let him come when he will;
I will deny thee nothing.

Des. Why, this is not a boon;
'Tis as I should entreat you wear your gloves,
Or feed on nourishing dishes, or keep you warm,
Or sue to you to do a peculiar profit
To your own person: nay, when I have a suit
Wherein I mean to touch your love indeed,
It shall be full of poise and difficult weight,
And fearful to be granted.

Oth. I will deny thee nothing:
Whereon, I do beseech thee, grant me this,
To leave me but a little to myself.

Des. Shall I deny you? no: farewell, my lord.

Oth. Farewell, my Desdemona: I'll come to thee straight.

71. *mammering*] *mam'ring* Ff, Q 2, 3; *muttering* Q 1. 75. *Trust me*] *Birlady* Q 1; *much—*] *much,—* Q 2, 3; *much.* Ff, Q 1. 83. *difficult weight*] *difficulty* Q 1. 88. *Desdemona*] *Desdemon* Dyce (ed. 2).

71. *mammering*] hesitating. Compare Drant's *Horace* (Sat. iii. 2): "when she daygnes to send for him, then mammeringe he doth doute" (1567), cited by Steevens. All the other examples quoted are of the expression "in a mammering," which was fairly common, and occurs in Palsgrave's *Acolastus*, 1540.

72. *That came, etc.*] See note at I. ii. 52.

75. *I could do much—*] Is this a slight ebullition of temper? If it has any special reference or significance, it does not seem apparent. Everything Desdemona says is of some purpose.

80. *peculiar*] private, belonging to one person only. See IV. i. 70.

83. *poise*] weight in the scales or balance.

83. *difficult weight*] difficult to be weighed or estimated. The metaphor is continuous in the line, and implies the adjustment of a very serious question. The adjective "difficult" occurs nowhere else in Shakespeare, and was uncommon, being long preceded by the substantive. It is, however, in Ryder's *Dictionary* (1589).

Des. Emilia, come. Be as your fancies teach you;
Whate'er you be, I am obedient.
[*Exeunt Desdemona and Emilia.*

Oth. Excellent wretch! Perdition catch my soul,
But I do love thee! and when I love thee not,
Chaos is come again.

Iago. My noble lord,—

Oth. What dost thou say, Iago?

Iago. Did Michael Cassio, when you woo'd my lady,
Know of your love?

Oth. He did, from first to last: why dost thou ask?

Iago. But for a satisfaction of my thought;
No further harm.

Oth. Why of thy thought, Iago?

Iago. I did not think he had been acquainted with her.

Oth. O, yes, and went between us very oft.

Iago. Indeed!

Oth. Indeed! ay, indeed: discern'st thou aught in that?
Is he not honest?

Iago. Honest, my lord?

Oth. Honest! ay, honest.

89. *Be*] Ff, *be it* Qq. 91. *wretch*] *wench* Theobald. 95. *you*] *he* F 1. 98. *thought*] *thoughts* Q 1. 100. *her*] Qq; *hir* F 1; *it* F 2, 3, 4, Rowe. 101. *oft*] *often* Q 1. 103. *ay*] Rowe; *I* Ff, Q 2, 3; omitted Q 1; *in*] *of* Rowe. 104–107. *Is he not . . . echoes me*] divided as in Steevens (1793), Globe Craig; in Qq each speech forms a line separately except (104) Iago. *Honest . . . ay, honest* which unite to one line; in Ff each speech forms a line as in Cambridge; in both Qq, Ff, Oth. *Think . . . echoes me* as one line.

91. *wretch*] An affectionate term, generally used with pity. Compare *Romeo and Juliet*, I. iii. 44, and *Antony and Cleopatra*, V. ii. 306. Ben Jonson uses it three times in his *Alchemist*: "*Dapper*. I cannot speak for joy. *Subtle*. See, the kind wretch!" V. ii. 68*a*; and again at IV. i. 49*b*, and II. i. 24*a*. See also Jonson's *Bart. Fair*, V. i.: "to invent some satisfaction for the poor kind wretch, who is out of his wits for my sake."

93. *Chaos is come again*] The same expression occurs in *Venus and Adonis*, line 2019: "For he, being dead, with him is beauty slain, And, beauty dead, black chaos comes again."

102. *et seq.*] Ford made free use of this powerful dialogue in *Love's Sacrifice*, Act III. (printed 1633).

Iago. My lord, for aught I know.
Oth. What dost thou think?
Iago. Think, my lord!
Oth. Think, my lord!
By heaven, he echoes me,
As if there were some monster in his thought
Too hideous to be shown. Thou dost mean something:
I heard thee say but now, thou likedst not that,
When Cassio left my wife: what didst not like?
And when I told thee he was of my counsel
In my whole course of wooing, thou criedst "Indeed!"
And didst contract and purse thy brow together,
As if thou then hadst shut up in thy brain
Some horrible conceit: if thou dost love me,
Show me thy thought.
Iago. My lord, you know I love you.
Oth. I think thou dost;
And for I know thou 'rt full of love and honesty
And weigh'st thy words before thou givest them breath,
Therefore these stops of thine fright me the more:
For such things in a false disloyal knave
Are tricks of custom; but in a man that 's just

107. *By . . . echoes*] *By heaven he ecchoes* Q 1; *Alas, thou eccho'st* Ff; *why dost thou ecchoe* Q 2, 3. 108. *his*] Q 1; *thy* Ff, Q 2, 3. 109. *dost*] *didst* Q 1. 110. *but*] Qq, Steevens (1793), Craig; *even* Ff, Rowe, Dyce, Globe, Cambridge. 113. *In*] Qq, *of* Ff. 116. *conceit*] *counsell* Q 1. 119. *And*] omitted F 2, 3, 4; *thou'rt*] Ff, *thou art* Qq. 120. *givest*] *give* Q 1. 121. *fright*] *affright* Q 1.

114. *purse*] wrinkle, contract into wrinkles. Purses, made of soft stuff and worn at the girdle, were more conspicuous formerly than now. There is a similar simile in Jonson's *Every Man Out* (v. iv. 133*b*): "his face is, for all the world, like a Dutch purse, with the mouth downwards, his beard the tassels, and he walks . . . as melancholy as one . . . in the counter."

116. *conceit*] conception, idea.

They 're close dilations, working from the heart,
That passion cannot rule.

Iago. For Michael Cassio,
I dare be sworn I think that he is honest.

Oth. I think so too.

Iago. Men should be what they seem;
Or those that be not, would they might seem none!

Oth. Certain, men should be what they seem.

Iago. Why then I think Cassio 's an honest man.

Oth. Nay, yet there 's more in this:
I prithee, speak to me as to thy thinkings,
As thou dost ruminate, and give thy worst of thoughts
The worst of words.

Iago. Good my lord, pardon me:
Though I am bound to every act of duty,

124. *They're*] Ff, *They are* Qq; *close*] *cold* F 2, 3, 4, Rowe; *dilations*] Ff, Q 2, 3, Rowe, Theobald, Jennens; *denotements* Q 1, Capell, Malone, Steevens (1793); *delations* Johnson, Globe, Cambridge, Craig. 126. *be sworn*] *presume* Q 1; *sworn I*] *sworn—I* Lettsom conj. 127. *what*] *that* Q 1. 132. *as*] omitted Q 1. 134. *words*] *word* Q 1.

124. *dilations*] The reading of the Folios. Johnson suggested "delations," *i.e.* "accusations," which has been followed by most recent editors. But the word in this sense is more recent than Shakespeare's time, and the sense itself is not particularly acceptable. The claims of the suggestion are by no means of so paramount a nature as to warrant an alteration of the original text. "Dilations" means enlargements, widenings, diffuse treatments, dilatings. The word is in Florio: "*Dilatione*, a dilation, enlarging, or overspreading" (1598). Holland, in *Plutarch's Morals*, 1603, has: "The dilations of the arteries." These two instances are in *New Eng. Dict.*: "These secret expansions or developments (of thought), spreading from the heart, that cannot govern its passion (or emotion)." Upton, who reads "dilations," gives it the sense "delayings," which Furness hesitatingly accepts. There is little comfort to be got out of any reading. Malone says "delation" is not found in any dictionary he has seen, but I find in Cockeram, 1642: "*Delation*, an accusation or secret complaint," which supports Johnson. Instances could be given to show that the spelling of "dilate" and "delate" was arbitrary and interchangeable. See Minshew's *Dictionary*: *Letters of Elizabeth and James* (Camden Soc.), p. 113, etc.

128. *seem none*] "have no seeming of honesty" (Jennens). Johnson says: "no longer seem, or bear the shape of men." The former is the better sense, the latter the less violent interpretation.

I am not bound to that all slaves are free to.
Utter my thoughts? Why, say they are vile and false;
As where's that palace whereinto foul things
Sometimes intrude not? who has a breast so pure,
But some uncleanly apprehensions
Keep leets and law-days, and in session sit
With meditations lawful?

Oth. Thou dost conspire against thy friend, Iago,
If thou but think'st him wrong'd and makest his ear
A stranger to thy thoughts.

Iago. I do beseech you—
Though I perchance am vicious in my guess,
As, I confess, it is my nature's plague
To spy into abuses, and oft my jealousy
Shapes faults that are not—that your wisdom yet,

137. *vile*] Qq, *vild* Ff. 139. *a breast*] Qq; *that breast* Ff, Rowe. 140. *But some*] Qq, *Wherein* Ff. 141. *session*] Qq; *sessions* Ff, Rowe; *sit*] *fit* Q 2, 3. 145, 146. *you—. . . perchance*] Steevens (1793); *you, . . . perchance* Qq, Ff; *you, Though I—perchance* Johnson. 146. *guess*] *ghesse* Qq. 148. *oft my*] Qq *et seq.*; *of my* Ff, Rowe, G. White. 149. *that your wisdom yet*] Q 2, 3, Globe; *I intreate you then* Q 1, Steevens (1793); *that your wisdom* Ff, Rowe, Staunton.

139-142. *who has . . . lawful?*] "Whose breast is so pure, but that evil thoughts will not sometimes intrude and sit, as it were, on the bench alongside of lawful meditations?" For the legal metaphor, compare *Sonnet* 30. The meaning is obvious enough, but there is redundancy in line 141, which is not, however, uncommon in Shakespeare. "*Leet* is otherwise called a *Law day*" (Blount's *Glossographia*). Compare *Taming of the Shrew*, Ind. ii. 89, for the only other use of the word in Shakespeare.

146. *Though*] requires the sense of "since." "Vicious" means "wrong," or "faulty." Theobald suggested "think" for "though." The sense of "since" or "inasmuch as" seems so certain here, that I think it must be admitted. If that be so, it will also serve us in a previous passage (I. i. 71), where it vastly simplifies the meaning. A good example is quoted at III. iii. 261, which I have discovered since writing the above. I find another in a letter of Chamberlain's (1617) in *Court and Times of James I.* (ii. 14), where the meaning "because" for "though" is certain: "My Lady Bennet would not vouchsafe . . . to visit the Hague: but she had seen enough of that good town, *though* she was in a nest of hornets, as she told her friends and kindred, by reason of the boys and wenches, who much wondered at her."

From one that so imperfectly conceits,
Would take no notice, nor build yourself a trouble
Out of his scattering and unsure observance.
It were not for your quiet nor your good,
Nor for my manhood, honesty, or wisdom,
To let you know my thoughts.

Oth. What dost thou mean?

Iago. Good name in man and woman, dear my lord,
Is the immediate jewel of their souls:
Who steals my purse steals trash; 'tis something, nothing;
'Twas mine, 'tis his, and has been slave to thousands;
But he that filches from me my good name

150. *conceits*] *coniects* Q 1, *conjects* Steevens (1793). 151. *Would*] *You'd* Q 1, Jennens; *Will* Q 3; *notice*] *note* Anon. conj. (Cambridge). 152. *his*] Ff, *my* Qq. 154. *or*] Qq, etc.; *and* Ff. 155. *What . . . mean?*] *Zouns* Q 1. 156. *woman*] *woman's* Q 1. 157. *their*] Ff, *our* Qq.

150. *conceits*] imagines, thinks. See above (line 115) for the substantive. Some prefer the Quarto reading, "conjects," and I append a few examples additional to those in *New Eng. Dict.* for the intransitive verb, "to conjecture." The examples in *New Eng. Dict.* are from Wyck (Ezekiel), Cooper's *Thesaurus* (1565), and *Othello* (Quarto 1). See also Trevisa, Prologue to Bartholomew's *De proprietatibus*, 1397: "What so ever any man will conject, feign, imagine, suppose, or say" (ed. Steele, 1893). Other instances are in Udall's *Flowers of Terence* (1581), and in Huloet's *Alvearie* (1572). A good instance of the verb "conceit" in the sense of "suspect" occurs in Smith's *Virginia* (Arber, reprint, p. 597), 1622: "Madyson conceited hee regarded not the message, and intended as he supposed the same treason."

152. *scattering*] straggling, going at random (Schmidt). Compare *2 Henry VI.* III. ii. 126.

156, 157. *Good name . . . jewel*] A proverbial saying: "Gode name is golde worthe, my leue childe." "How the goode wif thaught hir doughter" (Hazlitt, *Early Pop. Poetry*, i. 185), *circa* 1500. Ray has "A good name is better than riches," with Spanish form. See also Proverbs xxii. 1. Observe here Iago's introduction of "woman," to include and direct attention to Desdemona.

158–162. *Who steals my purse, etc.*] Malone quotes from Horace (Sat. ii. 2), translated thus by Drant, 1567: "Now Umbrens ground, of late Ofells (a thing not very stable), Now myne, now thyne, So must we take the worlde as variable." This hardly seems worth repeating, but it prepares the way for more apposite illustrations. Hunter refers to Wilson's *Rhetorique* (1553), chapter on *Amplification*: "The places of Logique help oft for amplification . . . he might shew that a slanderer is worse than any thief, because a good name is better than all the goods in the world, and that the loss of money may be recovered, but the loss of a man's good name cannot be called back again; and a thief may restore that again which he hath taken away, but a slanderer cannot

Robs me of that which not enriches him
And makes me poor indeed.
Oth. By heaven, I 'll know thy thoughts.
Iago. You cannot, if my heart were in your hand;
Nor shall not, whilst 'tis in my custody.
Oth. Ha!
Iago. O, beware, my lord, of jealousy;
It is the green-eyed monster, which doth mock

161. *not*] *naught* Grant White conj. 163. *By heaven*] Q 1; omitted Ff, Q 2, 3. 166. Oth. *Ha!*] omitted Q 1, *Ha?* the rest; *beware, my lord, of*] *beware* Q 1. 167. *the*] *a* Q 2, 3; *mock*] Qq, Ff; *make* Theobald conj., Johnson.

give a man his good name which he hath taken from him" (Furness). Humphrey Gifford, *Posie of Gilloflowers* (ed. Grosart, p. 8), 1580, puts it more concisely: "Such as take men's purses from them undesired, passe often by the sentence of a cord, and shall such as robbe men of their good names undeserved be supposed to escape scot-free?"

158. *trash*] This word had the distinct sense of "money," and it is unlikely Shakespeare had not that meaning in his mind here. A few instances may prove this. T. Howell (*Poems*, ed. Grosart, i. 81), 1568, has: "For golde wise men that know the case doe count but trifling trash." In another passage (p. 28), Howell calls wealth or gold "pelting trashe." Florio has, p. 63, 1598 (Halliwell): "Pelfe, trash, *id est* mony." Beaumont and Fletcher, *Queen of Corinth*, I. ii. (Dyce, v. 406): "A large return for the poor trash I ventured with you." Massinger, *Parliament of Love*, II. iii. 10: "There never was a sure path to the mistress But by her minister's help, which I will pay for [*gives her his purse*], But yet this is but trash." Greene is unmistakable: "therefore must I bid him provide trash, for my master is no friend without money," *James IV.* (1874, p. 203), 1598.

166, 167. *jealousy . . . green-eyed monster*] Compare *Merchant of Venice*, III. ii. 110: "shuddering fear and green-eyed jealousy." Yellow was the colour usually applied to denote jealousy from the days of Chaucer's *Knight's Tale* downwards. But yellow was also the colour of Hymen and of rejoicing, *i.e.* "bright yellow." The green of jealousy was a sickly yellowish green, the "goose green" of Ben Jonson, the *Verd d'oye* of Cotgrave. In "Captain Underwit"—*i.e. The Country Captain*, by Duke of Newcastle (Bullen's *Old Plays*, ii. 344, 345), there is an elaborate classification of colours in their poetical meanings: "Your yellow is joy . . . your lemon colour, a pale yellow is jealousy, your yellow is perfect joy . . . your greene hope, your sea greene inconstant." A bright fresh green is not intended. It was even a favourite colour to apply to eyes in poetry. See *Romeo and Juliet*, III. v. 221. Compare also Beaumont and Fletcher's *Two Noble Kinsmen*, v. i. [probably by Shakespeare]:

"Oh vouchsafe,
With that thy rare green eye, which never yet
Beheld thing maculate, look on thy virgin!"

See Skeat's note to this passage. Compare "green and yellow melancholy," *Twelfth Night*, II. iv. 116. The expression "green with jealousy" is now in use.

167. *monster*] If Shakespeare had any particular mythical monster, or real

The meat it feeds on: that cuckold lives in bliss
Who, certain of his fate, loves not his wronger;
But, O, what damned minutes tells he o'er
Who dotes, yet doubts, suspects, yet strongly loves!

168. *The*] *That* Q 1. 171. *strongly*] Qq, *soundly* Ff.

animal (Jackson suggested *mouse*; Lord Chedworth, *dragon-fly*; Jennens, *crocodile*; others, *tiger*, *cat*, *ape*, etc.), the beast has not yet been determined. Shakespeare calls many things besides "Jealousy," a "monster," typified. Such as Ignorance, Ingratitude, Envy, Death, Custom. Compare below, III. iv. 160.

167, 168. *mock . . . feeds on*] Plays with, and deludes and tortures her victim, *i.e.* Othello, "who dotes, yet doubts, suspects, yet strongly loves," while at the same time it [jealousy] grows and increases out of the imaginings of its own groundless suspicions. Probably the action of jealousy is nowhere so perfectly put in a few powerful words. Theobald suggested "make" for "mock," which White (2nd ed.) says is "the surest correction ever made in Shakespeare (!)" Steevens is, in his own words, "counsel for the old reading," but he makes "meat," *i.e.* "the victim," refer to Desdemona herself. His words are: "continues to sport with the woman whom he suspects, and, on more certain evidence, determines to punish." Malone rejects this: "The meat it feeds on," he says, "means not Desdemona herself, as has been maintained, but *pabulum zelotypiæ*," and refers to a kindred image, relating to "policy," at lines 14, 15 above. So, also, as jealousy may be said, poetically speaking, to feed upon itself; it may further be spoken of by a continuation of the imagery, to beget itself, as below, in line III. iv. 160. While not countenancing any alteration of the text, which appears needless and unwarrantable, I agree with Malone's remarks, so far as his conclusions go, but his reasons for supporting "make" are to me unintelligible. He aptly quotes from Daniel's *Rosamond*, 1592: "O jealousy . . . Feeding upon suspect that doth renue thee, Happy were lovers if they never knew thee." Othello has become an embodied "suspect," at the mercy of the monster, and as Iago says later (line 392), he is "eaten up with passion" (of jealousy). Jennens' note that Shakespeare "had here the crocodile in his eye" is rendered more worthy of notice from a passage (not quoted by him) in Burton's *Anatomy of Melancholy* (3. III. i. 1). Speaking of the jealousy of animals he says: "I have read as much of crocodiles; and if Peter Martyr's authority be authentic, *legat. Babylonicæ*, *lib.* 3—you shall have a strange tale to that purpose confidently related . . . *Crocodili zelotypi et uxorum amantissimi*," etc. Burton gives other interesting references.

168-171. *lives in bliss . . . strongly loves*] If he does not care for his wife who wrongs him, although certain of it, he is in a state of bliss compared with him who loves his wife, and at the same time suspects her, although doubtfully. In Ben Jonson's *Every Man in his Humour*, Kitely, who has a commonplace attack of jealousy, uses similar words of the miserable torture of acknowledged suspicion:

"Which as a subtle vapour spreads itself
Confusedly through every sensive part,
Till not a thought or notion in the mind
Be free from the black poison of suspect.
Ah! but what misery is it to know this!" (II. ii.), 1598.

Oth. O misery!

Iago. Poor and content is rich, and rich enough;
But riches fineless is as poor as winter
To him that ever fears he shall be poor:
Good heaven, the souls of all my tribe defend
From jealousy!

Oth. Why, why is this?
Think'st thou I 'ld make a life of jealousy,
To follow still the changes of the moon
With fresh suspicions? No; to be once in doubt
Is once to be resolved: exchange me for a goat,
When I shall turn the business of my soul
To such exsufflicate and blown surmises,

174. *fineless*] *endless* Pope, Theobald. 176. *heaven*] *God* Q 1. 181. *Is once*] Qq, *Is* Ff. 183. *exsufflicate*] Capell, Steevens (1793), etc.; *exufflicate* Qq, F 1, 2, 3, Rowe, Pope, Theobald; *exufflicated* F 4; *exsuffolate* Hanmer; *blown*] Qq, *blowed* Ff.

173. *Poor and content*] Compare T. Howell: "The man is blest, that lyves at rest, With his estate content"; and again:

"The poore degree, that lives content,
He sings although his goods be spent,
And who can sing so merrie a note
As he that cannot change a grote,"

Grosart ed. p. 31 (1568). The last two lines were proverbial in Heywood's time (1546). Malone quotes from *Dorastus and Fawnia* (the novel on which *The Winter's Tale* is formed), 1592: "We are rich, in that we are poor with content."

174. *fineless*] endless, boundless, infinite. No other example has been adduced. The word "fine," meaning "end," is frequent in Shakespeare (as in *Hamlet*, V. i. 115), but generally in expression "in fine." N. Bailey gives the adjective in his *Dictionary* (ed. 1766): "*Fineless*, without end. Shakespeare."

174. *as poor as winter*] Compare "Old December's bareness" (*Sonnet* 97). Armin has, "as bare as January," *Two Maids of Moreclacke*, 1609 (Grosart, p. 67).

183. *exsufflicate*] This word is not known elsewhere. Sir Thos. Hanmer, in 1744, proposed "exsuffolate," on which Johnson: "This odd and far-fetched word (following Hanmer) was made yet more uncouth in all the editions before Sir Thomas Hanmer's, by being printed—*exsufflicate*. The allusion is to a bubble." Malone rejoined: "Whether our poet had any authority for the word *exsufflicate*, which I think is used in the sense of 'swollen,' and appears to have been formed from *sufflatus*, I am unable to ascertain; but I have not thought it safe to substitute for it another word equally unauthorised. *Suffolere* in Italian means 'to whistle.' . . . The introducer of this word explains it by 'whispered, buzzed in the ears.' How can then Dr. Johnson's interpretation of *exsuffolate* be supported?"

Matching thy inference. 'Tis not to make me jealous
To say my wife is fair, feeds well, loves company,
Is free of speech, sings, plays and dances well;
Where virtue is, these are more virtuous:
Nor from mine own weak merits will I draw
The smallest fear or doubt of her revolt;
For she had eyes, and chose me. No, Iago;
I'll see before I doubt; when I doubt, prove;
And on the proof, there is no more but this,
Away at once with love or jealousy!

Iago. I am glad of it; for now I shall have reason
To show the love and duty that I bear you
With franker spirit: therefore, as I am bound,
Receive it from me. I speak not yet of proof.
Look to your wife: observe her well with Cassio;
Wear your eye thus, not jealous nor secure:
I would not have your free and noble nature

184. *thy*] *the* F 2, 3, 4; *jealous*] *Iealious* F 1. 186. *well*] Qq, omitted Ff. 187. *are more*] Qq, F 1; *are most* F 2, 3, 4, Rowe. 190. *chose*] *chosen* Q 2, 3. 194. *I am*] *I'm* Pope (and at 196, 212, 214, 264, 412, 439); *it*] Qq, Globe; *this* Ff, Steevens. 199. *Wear*] *Were* Q 3; *eye*] *eyes* Ff; *jealous*] *Iealious* F 1, 2.

New Eng. Dict. has no other example besides *Othello* of "exsufflicate." Earlier examples occur of "exsufflation," which was an ecclesiastical term from Low Latin *exsufflare*; see Nares' *Glossary*. Du Cange explains "*exsufflare*, contemnere, despuere, rejicere." We may assume this word to be derived thus, and to mean (Nares says) "contemptible," "abominable." The word "exsufflation" occurs in Reginald Scott's *Discoverie of Witchcraft*, in connection with exorcism, at page 371 (Nicholson's reprint), 1584. A similar coinage may be found in Chapman's *Byron's Conspiracy*, II. i.: "A poor and *expuate* humor of the court."

184. *thy inference*] Such as you have alleged (lines 170, 171). Not used elsewhere by Shakespeare. Cotgrave has: "*Illation*: an illation, inference, conclusion: a reason, or allegation that enforceth."

187. *virtuous*] beneficial. Instead of deteriorating from her goodness, these accomplishments become the more excellent in her, *because* of her goodness.

189. *doubt*] suspicion, as in line 430, below. "Revolt" is often used of inconstancy in love, as in *King John*, III. i. 322, and *Cymbeline*, I. vi. 112, etc. See Schmidt's *Lexicon*.

Out of self-bounty be abused; look to 't:
I know our country disposition well;
In Venice they do let heaven see the pranks
They dare not show their husbands; their best conscience
Is not to leave 't undone, but keep 't unknown.

Oth. Dost thou say so?

Iago. She did deceive her father, marrying you;
And when she seem'd to shake and fear your looks,
She loved them most.

Oth. And so she did.

Iago. Why, go to then;
She that so young could give out such a seeming,

203. *heaven*] *God* Q 1. 204. *not*] omitted Q 1. 205. *leave 't*] Ff, Q 2, 3, Globe; *leave* Q 1, Steevens; *keep 't*] Q 2, 3; *keepe* Q 1, Steevens, Dyce, Craig; *kept* Ff. 209. *to*] F 3, 4, Rowe *et seq.*; *too* Qq, F 1, 2.

201. *self-bounty*] inherent goodness. Compare T. Howell, *Devises* (Grosart, ii. 180), 1581: "The best Natures, soonest abused." It became a proverb in later collections.

204. *conscience*] judgment of morality, hence morality itself.

204, 205.] Venice was at this time the modern Corinth of Europe, and earned the worst reputation for her women. Ben Jonson places this sentiment in the mouth of Volpone, a magnifico of Venice:

"'Tis no sin love's fruits to steal;
But the sweet thefts to reveal:
To be taken to be seen
These have crimes accounted been"

(*The Fox*, iii. 6), 1605. These are the concluding lines of his well-known song, "Come, my Celia, let us prove," etc., imitated from Catullus. But the concluding lines (those here quoted) are not in Catullus "*Vivamus, mea Lesbia*," as Gifford points out. Jonson has the song again in *The Forest*. These lines are referred to (or Shakespeare's?) by Beaumont and Fletcher:

"The sin [of enjoyment]
Is in itself excusable: to be taken
Is a crime *as the poet writes*"

(*Love's Progress*, IV. i.). Dryden quotes *verbatim* from Jonson in *The Kind Keeper*, V. i., 1675.

207.] Johnson, and later, Cowden-Clarke inculcate a moral lesson from the terrible results following upon poor Desdemona's "deceit and falshood" in privily marrying Othello. Modern views will scarcely coincide with their severity, but undoubtedly her "deviation from strict honesty" serves as a powerful weapon in the hands of the undermining and crafty Iago. See I. i. 166, 167.

209. *go to*] This expression is very common in Shakespeare, occurring again in this play at I. iii. 384, and below IV. i. 177. Abbott explains it (185): "To is used adverbially in 'to and fro,' and nautical expressions such as 'heave to,' 'come to.' This use explains *go to*." The expression implied motion, generally; equivalent to our "come, come."

To seel her father's eyes up close as oak—
He thought 'twas witchcraft—but I am much to blame;
I humbly do beseech you of your pardon
For too much loving you.

Oth. I am bound to thee for ever.

Iago. I see this hath a little dash'd your spirits.

Oth. Not a jot, not a jot.

Iago. I' faith, I fear it has.
I hope you will consider what is spoke
Comes from my love; but I do see you're moved:

211. *seel*] *seele* F 1, 2; *seale* Qq, F 3; *seal* F 4, Rowe, Jennens. 212. *to blame*] F 4, *too blame* the rest. 214. *to*] *to to* F 2. 216. *I' faith*] *I faith* Q 1; *Trust me* Ff, Q 2, 3. 218. *my*] *your* F 1; *you're*] Rowe, *you are* Qq, *y' are* Ff.

211. *seel*] See note I. iii. 270.

211. *close as oak*] as close as the grain of oak. Similes for "as close as" almost invariably refer to secrecy, another sense of the adjective. "As *near* as" is common in this sense. It is a peculiarly illustrative expression. For the hard, compact grain of oak, compare "unwedgeable and gnarled oak," *Measure for Measure*, II. ii. 116; "rifted Jove's stout oak," *Tempest*, V. 45; "rive the knotty oak," *Julius Cæsar*, I. iii. 6; "oak-cleaving thunderbolt," *Lear*, III. ii. 5, etc.

212. *witchcraft*] See I. iii. 103, etc.

213.] A similarly constructed line occurs in *Merchant of Venice*, IV. i. 402: "I humbly do desire your grace of pardon." Abbott, *Shakespeare's Grammar*, 174, explains this and like passages (*Midsummer Night's Dream*, III. i. 183; *As You Like It*, V. iv. 56) by attaching the meaning "concerning," "about," to "of." In some cases (as *Twelfth Night*, I. ii. 21) this is obviously correct. Here it is simply a transposition, and "of" has the ordinary sense of "from," coming after instead of before the pronoun. The involved construction hardly makes a very commonplace line anything less so. There is no exact parallel to this line in Shakespeare; those referred to above come nearest, and both are spoken by clowns whose language is purposely defective. I should like much to transpose here. To make "of" = "for," as Macmillan does, seems too great a licence. Nevertheless "of" had apparently unwarrantable usages. Compare Jonson's *Sejanus*, I. i., 1603: "'Tis for a gentleman Your lordship will like of when you see him." No *New Eng. Dict.* sense of "like" fits this.

214. *thee*] Abbott says "*thou* is generally used by a master to a servant, but not always. Being the appropriate address to a servant, it is used in confidential and good-humoured utterances, but a master finding fault often resorts to the unfamiliar *you*" (232). On the other hand, Iago always uses the more respectful "you" in addressing Othello. Many exceptions will, however, be found to this proposed rule in the present play, to go no further.

215. *dash'd*] damped, depressed. Compare *Love's Labour's Lost*, V. ii. 585.

I am to pray you not to strain my speech
To grosser issues nor to larger reach
Than to suspicion.

Oth. I will not.

Iago. Should you do so, my lord,
My speech should fall into such vile success
As my thoughts aim not at. Cassio 's my worthy friend—
My lord, I see you 're moved.

Oth. No, not much moved:
I do not think but Desdemona 's honest.

Iago. Long live she so! and long live you to think so!

Oth. And yet, how nature erring from itself—

Iago. Ay, there 's the point: as—to be bold with you—
Not to affect many proposed matches
Of her own clime, complexion and degree,
Whereto we see in all things nature tends—
Foh! one may smell in such, a will most rank,

224. *As*] Qq, *Which* Ff; *aim not at*] Qq; *aym'd not* F 1, 2; *aim'd not* F 3, 4; *worthy*] *trusty* Q 1. 233. *Foh*] Ff, *Fie* Qq; *one*] Ff, *we* Qq.

220. *grosser issues*] plainer conclusions. For "gross" = "palpable," see *1 Henry IV.* II. iv. 250.

223. *success*] result, consequence, that which succeeds or follows.

228. *erring*] wandering. See I. iii. 362.

233. *Foh!*] An expression of loathing or disgust. Compare *All's Well*, V. ii. 17; *Troilus*, V. ii. 22, 48. The use of interjections was more attended to and orderly in Shakespeare's time than it is now. The present one occurs in strong situations. Compare, "all the company which sat at the table crying FOH at such a shameful lie," Udall's *Erasmus* (Roberts, p. 356), 1542. "Foh" carries with it indignation. See V. i. 123.

233. *such,*] I have left in the comma of the Folios, not from any reverence for their punctuation, but because I prefer the construction it points to. "Such" I believe refers back to Desdemona's peculiarities specified, and not to the words afterwards. It stands elliptically or absolutely for "such like," "such a position," or "such conduct." To make the reading "such a will most rank" alters the whole sense and confuses it. The things we *smell* in Desdemona's behaviour are "a most rank will, foul disproportion, and unnatural thoughts." I do not know if Shakespeare uses "such" in this manner elsewhere, but in

Foul disproportion, thoughts unnatural.
But pardon me: I do not in position
Distinctly speak of her, though I may fear
Her will, recoiling to her better judgement,
May fall to match you with her country forms,
And happily repent.

Oth. Farewell, farewell:
If more thou dost perceive, let me know more;
Set on thy wife to observe: leave me, Iago.

Iago. [*Going*] My lord, I take my leave.

Oth. Why did I marry? This honest creature doubtless
Sees and knows more, much more, than he unfolds.

234. *disproportion*] Qq, *disproportions* Ff. 236. *her, though I may fear*] Qq, Ff, Craig; *her; though I may fear* Steevens, Globe, Cambridge. 238. *fall*] *fail* White (ed. 2). 239. *Farewell, farewell*] *Farewell* Qq.

III. i. 19 is a nearly parallel case. It is an ungraceful usage in modern English, and an Americanism. Milton has it:

"To whom the Angel, Son of Heaven and Earth,
Attend! That thou art happy, owe to God;
That thou continuest such, owe to thyself,
That is to thy obedience"
(*Paradise Lost*, v. 519).

Steevens adopts the Folio punctuation (ed. 1793), and also Craig. But I do not know if they attach this importance to it.

233. *will*] desire, appetite. For the carnal sense, see *Sonnets* 134, 135, 136.

233. *rank*] disgusting, foul, beastly. Shakespeare frequently uses "rank" of smells, or in connection with the sense of smell, as very offensive to it. Compare *Coriolanus*, III. i. 66; *As You Like It*, I. ii. 113; *Twelfth Night*, II. v. 136; *Hamlet*, III. iii. 36; *Merry Wives*, III. v. 93; *Antony and Cleopatra*, v. ii. 212; *Sonnet* 69. In *Cymbeline* (II. i. 15) there is a pun. Compare Ben Jonson, *Sejanus*, IV. v.: "I smell it now: 'tis rank" [of a plot]; and *The Fox*, IV. ii. 384*a*: "if their plot . . . Unto the dullest nostril here, It smell not rank." Schmidt says "morbid."

235. *position*] "a proposition to be defended or reasoned out; a thesis" (Webster). If this be the sense (Schmidt says "assertion"), it is somewhat strained here. A reference to II. i. 239 gives a more obvious example. See *Troilus and Cressida*, III. iii. 112.

237. *recoiling*] reverting, going back. See *Winter's Tale*, I. ii. 254.

237, 238. *better judgement . . . her country forms*] Iago is here deeply and designedly insulting, but Othello has fallen low enough to listen without apparent resentment, and even deliberately to set spies on his wife. He simply tells Iago to leave him.

238. *fall to*] begin to, come to. Still in use, as "fall to your work."

243. *Why did I marry?*] Kitely makes the same remark in the same circumstances: "Bane to my fortunes, what meant I to marry?" *Every Man in his Humour*, III. iii., 1598.

Iago. [*Returning*] My lord, I would I might entreat your honour
To scan this thing no further; leave it to time:
Although 'tis fit that Cassio have his place,
For sure he fills it up with great ability,
Yet, if you please to hold him off awhile,
You shall by that perceive him and his means:
Note if your lady strain his entertainment
With any strong or vehement importunity;
Much will be seen in that. In the mean time,
Let me be thought too busy in my fears—
As worthy cause I have to fear I am—
And hold her free, I do beseech your honour.

Oth. Fear not my government.

Iago. I once more take my leave. [*Exit.*

Oth. This fellow's of exceeding honesty,

245.] This line (ending *honour*,) is given to Othello's last speech Q 1. 246. *further*] Qq, *farther* Ff. 247. *Although 'tis fit*] Ff, Craig; *Tho it be fit* Q 1, Jennens, Globe, Cambridge (reading *though*); *And though tis fit* Q 2, 3, Capell, Singer; *And though it be fit* Steevens, Malone. 249. *hold*] omitted F 1; *put* F 2, 3, 4. 251. *his*] Ff, *her* Qq. 255. *As . . . am*] in brackets Ff, Q 2.

248.] This line is an example of an apparent Alexandrine. The last foot contains, instead of one extra syllable, two extra syllables, one of which is slurred. See Abbott, 493.

250. *means*] resources; how far he is able to go, or what power he has with her. Johnson says, "You shall discover whether he thinks his best means; his most powerful interest is by the solicitation of your lady." Very Johnsonian, but somewhat overwrought.

251. *strain his entertainment*] press or urge his appointment. "Entertainment" had the military sense of service, office, appointment (which Cassio had forfeited). See *All's Well*, III. vi. 13; IV. i. 17, etc.

252.] See note at 248 above.

256. *free*] guiltless.

257. *government*] control, direction, management. The commentators explain this "self-control," a meaning the word has in *3 Henry VI.* I. iv. 132 and elsewhere according to Schmidt. I prefer the wider sense, relating to the conduct of their scheme. Othello may still be allowed self-respect enough not to suppose his self-control questioned.

259. *honesty*] One would almost hazard an opinion Shakespeare had some grudge against the word "honest," he applies it so constantly to Iago. The word "honest" occurs oftener in this play than any other, and Iago is no less than six times called "honest Iago." People go out of their way to call him "honest fellow," so much so that Iago seems to resent it, when he says "as honest as I am" (II. i. 104). Perhaps

And knows all qualities, with a learned spirit,
Of human dealings. If I do prove her haggard,
Though that her jesses were my dear heart-strings,
I 'ld whistle her off and let her down the wind

260. *qualities*] Q 1; *quantities* Ff, Q 2, 3, Rowe. 260, 261. *spirit, Of*] Q 3 *et seq.*; *spirit Of* Q 1, 2, Ff, Collier. 261. *human*] Rowe, *humaine* Q 1, *humane* the rest; *dealings*] *dealing* Q 1; *dealings. If*] Ff, Globe; *dealings: if* Qq, etc., Craig.

the design may be to accentuate the deviation from the original tale where the "wicked ensign" is at once introduced as "of the most depraved nature in the world."

260. *learned*] experienced (Warburton).

261. *haggard*] "A wild-caught and unreclaimed mature hawk" (Harting). "The Haggard Faulcon, wild and unreclaimed, takes a large liberty to herself for her abode either by Sea or by Land" (*Gentleman's Recreation*). In Greene's *Never Too Late* (1590), when Francesco gets some means, Infida "thought to cast forth her lure to reclame him, though by her unkindnesse he was proved haggard."

262.] "*Jesses* are those short Straps of Leather which are fastened to the Hawk's Legs, and so to the Leash by Varvels or such like" (*Gentleman's Recreation*). "*Leash* is a small long thong of Leather by which the Faulconer holdeth his Hawk fast, folding it many times round his Finger" (*ibid.*). To the legs were attached also little bells inscribed with the owner's name. When the hawk was flown by detaching the leash, the jesses and bells were still "buttoned about the hawk's legs." No doubt the hawk would prefer to be free of her bells and jesses, as is implied in the passage quoted in Nares from Spenser, *Faerie Queene*, VI. iv. 19:

"he felt himselfe so slight,
That, like an hauke, which feeling herselfe freed
From bels and iesses which did let her flight,
Him seem'd his feet did fly."

But the passage in Othello has for its pith and marrow, the fact that the hawk would fly away with the jesses, as a hawk always did in the sport. So that the Spenser passage is particularly unhappily referred to here by Rolfe.

262. *heart-strings*] Shakespeare uses this expression several times. It is found in the singular in the *Catholicon Anglicum, circa* 1480. An old metaphor. Compare T. Howell, *Poems* (Grosart, i. 64): "O Drooping hart deprest with deadly care, Whose stretched strings be crackt in peeces smal."

263. *whistle her off*] "Whistling" was the sound hawks were taught to understand. "Afterwards go leisurely *against the wind*, then unhood her, and before she bate or find any Check in her Eye, whistle her off from your Fist fair and softly" (*Gentleman's Recreation*); and again, "go out with her into the Fields, and whistle her off your Fist' (*ibid.*). Compare Middleton, *Roaring Girl*, V. i.: "I whistled the poor little buzzard off my fist"; and Lyly, *Euphues* (Arber, p. 372): "Hawkes that wax haggard by manning, are to be cast off." "To lett go or whissel a hawk; *Sciogliere l'uccello*," etc., Howell's *Vocabulary*, 1659. Steevens gives other examples.

263. *down the wind*] Against the wind, as the last note shows, was the proper flight for a hawk. Down the wind had a proverbial signification, equivalent to desperate, reckless fortune. Compare Montaigne: "Je jecte la plume au vent, comme on dict, et m' abandonne a la merci de la fortune" (*Essais*, II xvii.). And Munday and

To prey at fortune. Haply, for I am black
And have not those soft parts of conversation
That chamberers have, or for I am declined
Into the vale of years,—yet that 's not much—
She 's gone; I am abused, and my relief
Must be to loathe her. O curse of marriage,
That we can call these delicate creatures ours,
And not their appetites! I had rather be a toad,
And live upon the vapour of a dungeon,
Than keep a corner in the thing I love
For others' uses. Yet, 'tis the plague of great ones;
Prerogatived are they less than the base;
'Tis destiny unshunnable, like death:

267. *the vale*] *the valt* Q 1, *a vale* Q 3. 272. *of a*] Ff, *in a* Qq. 273. *the thing*] Ff, *a thing* Qq. 274. *plague of*] Qq, *plague to* Ff.

Chettle's *Downfall of Earl of Huntingdon* (Hazlitt's *Dodsley*, viii. 160), 1601: "But he is down the wind as all such are, That revel waste and spend."

264. *black*] See "sooty," I. ii. 70.

265. *parts*] gifts, endowments.

265. *conversation*] behaviour, deportment. Compare *Merry Wives*, II. i. 25, etc.

266. *chamberers*] "Men of intrigue" (Steevens). "Wanton persons," (Nares). The word "chambering" is similarly used in the New Testament, Romans xiii. 13. Steevens cites "Fall'n from a souldier to a chamberer," Countess of Pembroke's *Antonius*, 1590 (*sic.* Qu. *Arcadia*?). This reference is not, however, authenticated in *New Eng. Dict.* Schmidt equals the term to "carpet-monger" of *Much Ado*, V. ii. 32, *i.e.* "men of peace," opposed to "soldiers," but there is no proof of such a sense. As the word "chamberer" had the recognised use of "chamber-maid," Steevens' reference should be quoted in full. In this latter sense it occurs as late as 1576 in Nicholl's *Progresses*. Halliwell gives early instances.

267. *vale of years*] Othello has already referred to his being past youth at I. iii. 264. And Iago alludes to it when he says "the Moor is defective in . . . sympathy in years" with Desdemona (II. i. 231). Judging from the amount of travel and service Othello had seen, he should obviously be some thirty years of age at least.

271. *toad*] It must be remembered that the toad was regarded as the very type of loathsomeness and poisonousness. See below, IV. ii. 62.

275. *Prerogatived*] privileged, exempt from certain things. "The great are less free from this curse than those of low degree."

Even then this forked plague is fated to us
When we do quicken. Look where she comes:

Re-enter DESDEMONA *and* EMILIA.

If she be false, O, then heaven mocks itself!
I 'll not believe 't.

Des. How now, my dear Othello!
Your dinner, and the generous islanders
By you invited, do attend your presence.

Oth. I am to blame.

Des. Why is your speech so faint? Are you not well?

Oth. I have a pain upon my forehead here.

Des. Faith, that 's with watching; 'twill away again:
Let me but bind it hard, within this hour

278. *Look where she*] Ff, Rowe, Craig; *Desdemona* Qq, Globe. 279. *O, then heaven mocks*] Qq, *Heaven mock'd* Ff. 281. *islanders*] Ff, *Ilander* Qq. 283, 284. *I am . . . well?*] arranged as in Qq, Capell, Steevens, Malone; Ff read three lines ending *blame. faintly? well?*; two lines ending *faintly? well?* Globe, Cambridge, Craig. 283. *to blame*] Qq, F 4; *too blame* F 1, 2, 3. 284. *Why is your speech so faint?*] *Why do you speake so faintly?* Ff, Globe, Cambridge; *Why is your speech so faintly?* Craig (*faintly* misprint?). 286. *Faith*] Q 1; *Why* Ff, Q 2, 3. 287. *it hard*] *your head*] Q 1.

277, 278. *Even . . . quicken*] When we begin to live; from birth.

277. *forked plague*] The horns which were supposed to grow upon the forehead of one whose wife was unfaithful to him. Compare *Winter's Tale*, I. ii. 186; *Troilus and Cressida*, I. ii. 178. Sir J. Harington uses this expression in an unmistakable connection in one of his Epigrams (1613) quoted by Malone. Ben Jonson has "forked head" with a double allusion in *Every Man Out*, IV. iv. 115*b* (1599). In Ben Jonson's *Every Man in his Humour*, III. iii. (1598), Kitely emphasizes his "forks" by a gesture, "how they sting my head, With forked stings thus wide and large." Here at last we have the "plague of flies" in I. i. 71.

281. *generous*] noble. Lat. *generosus*. Compare "the generous and gravest citizens," *Measure for Measure*, IV. vi. 13; and *Hamlet*, I. iii. 74.

282. *attend*] await. Compare *Merry Wives*, I. i. 279.

285. *forehead*] Othello is brooding upon the "forked plague." Desdemona's guilelessness passes this by unnoticed. Compare Nashe, *Wonderfull Prognostication*, 1591: "many that have faire wives shal be troubled with greate swelling in the browes, a disease as incurable as the goute."

It will be well.
Oth. Your napkin is too little;
[*She drops her handkerchief.*
Let it alone. Come, I 'll go in with you.
Des. I am very sorry that you are not well.
[*Exeunt Othello and Desdemona.*
Emil. I am glad I have found this napkin:
This was her first remembrance from the Moor:
My wayward husband hath a hundred times
Woo'd me to steal it; but she so loves the token,
For he conjured her she should ever keep it,
That she reserves it evermore about her
To kiss and talk to. I 'll have the work ta'en out,

288. *well*] *well againe* Q 1. [She drops . . .] Rowe, etc., Craig; He puts her handkerchief from him, and it drops Steevens, Globe; lets fall her napkine Anon., Devonshire Q 1 MS. (*apud* Cambridge, 1866). 297–299. *To kiss . . . not I*] arranged as in Qq, Ff; lines ending *out, Iago; I;* Johnson, Steevens, etc., Craig.

288. *napkin*] handkerchief. Frequently used in this sense in Shakespeare. See *Lover's Compl.*, 15, and *As You Like It*, IV. iii. The word had also its present sense of *serviette* at this time.

292. *remembrance*] keepsake. See *Two Gentlemen of Verona*, II. ii. 5. And again, below, III. iv. 186.

293. *wayward*] capricious, wilfully obstinate. Emilia does not pause to guess at her husband's motives. She knows his disposition too well to attempt to thwart it. "A hundred times" gives here the impression of Desdemona's having been a "long time" married. See below, III. iv. 103, and IV. ii. 176. Compare "a thousand times," V. ii. 211.

296. *reserves*] keeps, preserves. See *Sonnet* 32.

297. *ta'en out*] copied from this pattern. See, again, III. iv. 178, and IV. i. 153, below. At the passage in the next scene Steevens quoted two examples of this rare expression, which are copied in Nares, etc., no other instances being adduced hitherto. These are:

"She intends
To take out other works in a new sampler,
And frame the fashion of an honest love,"

Middleton, *Women beware Women*, I. i., *ante* 1657. And an earlier one from Holland's *Plinie*, Preface (1601): "Thus Nicophanes (a famous painter in his time) gave his mind whollie to antique pictures, partly to exemplifie and take out their patterns after that in long continuance of time they were decaied." The latter is not absolutely satisfactory. The former is rather late. A better example occurs in the text of Holland's *Plinie* (Bk. xxxv. ch. ix. at the end): "Zeuxis . . . chose five of the fairest to take out as from several patterns whatsoever he liked best in any of them; and of all the lovely parts of those five to make one bodie of incomparable beautie."

And give 't Iago: what he will do with it
Heaven knows, not I;
I nothing but to please his fantasy.

Enter IAGO.

Iago. How now! what do you here alone?
Emil. Do not you chide; I have a thing for you.
Iago. A thing for me? it is a common thing—

300. *nothing but to please*] *nothing know, but for* Q 1. 303. *A thing*] Qq, *You have a thing* Ff.

And in the following chapter (p. 544) he refers again to Nicophanes, "a proper, feat, and fine workeman, whose manner was to take out old pictures and paint them new againe." So that Nicophanes was a renewer, not a copier. Again, in *Pliny*, xxxiii. 12, I find, "the patterns could not be taken out in any mould, without hurting or spoiling, so finely and delicately wrought they were."

298. *give 't Iago*] Emilia's admiration of the work determines her to have a copy of it. She will then hand the napkin over to Iago to do what he likes with. Blackstone says, "Her first thoughts are to have a copy made of it for her husband, and to restore the original to Desdemona"; to which Macmillan adds, "but when Iago came in, he snatched the handkerchief from her hand." There is no proof of the latter statement, which depends on a stage direction inserted by Rowe. If she had meant to restore it to Desdemona she would probably have said so, although her tardy conscience smites her a little at line 318. She can hardly have thought her crafty husband would be satisfied with a copy. Malone says: "This scheme of having the work copied [he doesn't say for whom] was to render Emilia less unamiable. [Why?] It is remarkable that when she perceives Othello's fury on the loss of this token, though she is represented as affectionate to her mistress, she never attempts to relieve her of her distress, which she might easily have done. Shakespeare fell into this incongruity by departing from Cinthio's novel." Whether Malone's conclusion be correct or not,—and no one will admit it without a struggle,—it is impossible for any reader to evade the obvious justice of the remark. Another mystery about the handkerchief appears in III. iv. 186. We should have expected Cassio, who came so often wooing with Othello, would have known of this most important and earliest "remembrance." Emilia, it seems to me, was subservient to her husband's wishes to an extent that fear alone could produce; that terror of him being due presumably to her familiarity with his jealous and diabolical disposition. See note at III. iv. 157. These views (which occurred to me entirely from the study of the play) are borne out by the tale in Cinthio. Shakespeare probably put aside Cassio's knowledge, but I think he meant us to gather Emilia's fear of her husband. See below, line 320.

300. *fantasy*] Schmidt allots four senses ("imagination," "mental image," "love" (or rather, "love-thoughts"), and "whim" or "caprice") to "fantasy" in Shakespeare. The latter, occurring again in *Hamlet*, IV. iv. 61, is the meaning here.

303. *common*] Emilia is insulted at this expression; Iago immediately parries her resentment.

Emil. Ha!
Iago. To have a foolish wife.
Emil. O, is that all? What will you give me now
For that same handkerchief?
Iago. What handkerchief?
Emil. What handkerchief!
Why, that the Moor first gave to Desdemona;
That which so often you did bid me steal.
Iago. Hast stol'n it from her?
Emil. No, faith; she let it drop by negligence,
And, to the advantage, I being here took 't up.
Look, here it is.
Iago. A good wench; give it me.
Emil. What will you do with 't, that you have been so
earnest
To have me filch it?
Iago. [*Snatching it*] Why, what 's that to you?
Emil. If it be not for some purpose of import,
Give 't me again: poor lady, she 'll run mad
When she shall lack it.

305. *wife*] *thing* Q 1. 307, 308. *handkerchief*] *handkercher* Q 1, *handkerchiefe* the rest. 312. *No, faith*] Qq; *No: but* Ff, Rowe. 315, 316. *What . . . it?*] prose Ff. 316. [Snatching it] Rowe, Globe; *what's*] Qq *et seq.*; *what is* Ff, Rowe, Steevens (1785). 317. *If it*] Q 1, Ff, Globe, Craig; *If't* Q 2, 3, Cambridge. 318. *Give 't me*] *Giv 't me* Ff; *Give mee 't* Q 1, 2; *Give me 't* Q 3; *Give it me* Steevens, Malone.

310. *so often*] Compare "a hundred times," above (293), and "so earnest," below (315), and "next night" (341). Upon this "apparent inconsistency with the brief time that has elapsed since the beginning of the drama," see Introduction, "Duration of Play."

313. *to the advantage*] opportunity (Johnson). Compare "we 'll read it at more advantage" (*1 Henry IV.* II. iv.).

316. [Snatching it] I would prefer this stage direction of Rowe's omitted, but it is now a part of the action of the play and unassailable. Emilia's immediate purpose is to give it, and she seems to me to do so, when she says "here it is" in the previous line but one. Though effective on the stage, it seems an excrescence in the study. Moreover, Iago is too calmly subtle to be betrayed into impolitic impetuosity.

Iago. Be not acknown on 't; I have use for it.
Go, leave me. [*Exit Emilia.*
I will in Cassio's lodging lose this napkin,
And let him find it. Trifles light as air
Are to the jealous confirmations strong
As proofs of holy writ: this may do something.
The Moor already changes with my poison:

320. *not acknown on 't*] F 3, 4; *not acknowne on 't* F 1, 2; *not you knowne on 't* Q 1, 3; *not you acknowne on 't* Q 2. 322. *lose*] Qq, *loose* Ff. 326. *The . . . poison:*] omitted Q 1; *poison*] *poysons* F 2, 3, 4, Rowe; *potion* S. Walker conj.

320.] These words should be a direct intimation to Emilia that her husband was meditating some devilry.

320. *acknown*] To be acknown of meant to confess, to avow, to acknowledge. "On" and "of" were used almost interchangeably (see Abbott's *Grammar*, 181, 182). The term does not occur again in Shakespeare, but was long in use. Steevens quotes from Golding's *Ovid*, vii. 632 (1565), and Puttenham's *Arte of Poesie*, Arber, p. 260 (1589). An early example is found in Furnivall's *Babees Book*, p. 46, in "How the Good Wijf tauȝte hir douȝtir" (*circa* 1430): "But take a smart rodde, and bete hem on a rowe Til þei crie mercy, and be of her gilt aknowe." From Iago's tone here, I think we may assume that he held his wife in considerable dread of him. This and her slack morality (see IV. iii. 60-70) combine to produce her fatal conduct. Iago's plots have developed with greater rapidity than the play informs us. See note at line 310. Although he has planned the handkerchief evidence, apparently, his soliloquies have conveyed no hint. This is perhaps part of the "insoluble problem of the time which the action in Cyprus is intended to cover," as Boas calls it. In the original story he planned it, it is true, but he stole it himself. Compare "He is not ignorant of this report, but hears of it daily; yet he shrinks not, but thinks he sits fast, and will not be acknown of any such meaning," Letter dated July 1614, Chamberlain to Carleton, *Court and Times of James I.*, i. 333 (1848).

323-325. *Trifles . . . writ*] Compare Thomas Howell, 1581 (Grosart, ii. 176, reprint):

"Suspition easily yeelds to light beleefe
And light beleefe to jealousie is thrall,
The jealous mynde devoures itselfe with grief,
Thus love at once doth frye, freese, ryse, and fall."

326. *changes*] A realistic expression referring to the actual change in Othello's appearance. It is to this Iago refers at 330, 331, when he says "I did say so: Look." "Change" was a technical term in this sense, omitting "colour." Compare *Henry V.* II. ii. 73: "Look ye how they change! Their cheeks are paper." And see *Julius Cæsar*, III. i. 24. Compare Holland's *Plinie*, xxviii. 9: "Drusus . . . dranke (as it is reported) goat's bloud, to make himselfe looke pale and wan in the face, at what time as he ment to charge Q. Cœpio, his enemie, with giving him poyson" (p. 321, Bk. ii., 1601). Iago refers to the paleness due to his poison.

Dangerous conceits are in their natures poisons,
Which at the first are scarce found to distaste,
But with a little act upon the blood
Burn like the mines of sulphur. I did say so:
Look, where he comes!

Enter OTHELLO.

Not poppy, nor mandragora,

329. *act upon*] *art, upon* Q 1. 330. *mines*] *mindes* Q 1. 331. Enter *Othello*] Ff, Q 1, 2, Craig; Re-enter *Othello*, Globe.

327. *conceits*] See line 116, above.

328. *distaste*] displease, disgust. Not used elsewhere intransitively by Shakespeare, except doubtfully in *Troilus and Cressida*, IV. iv. 50. But it occurs frequently in his contemporaries. Compare Ben Jonson, *Cynthia's Revels*, Induction (1600): "much distasted with the immodest and obscene writing of many in their plays"; and in his *Sad Shepherd*, Prologue: "Wherein if we distaste or be cried down, We think we therefore shall not leave the town."

329. *act*] action, operation. See I. i. 62.

330. *Burn . . . sulphur*] "Sulphur or brimstone . . . is engendred within the Islands Æolia, which lie between Italie and Sicilie; those I meane which (as I have said before) doe alwaies burne by reason thereof" (Holland's *Plinie*, XXXV. 15). Compare Greene, *Orl. Furioso* (ed. 1874, p. 107*b*), 1594: "Naught can serve to quench th' aspiring flames That burn as do the fires of Sicilie."

331. *poppy*] Not the poppy commonly so called, which is not mentioned by Shakespeare, but the opium poppy (*Papaver somniferum*) of the druggists. Spenser speaks of "Dead-sleeping Poppy" (*Fairie Queene*, II. vii. 52). Shakespeare may have remembered Ben Jonson here:

"Well, read my charmes,
And, may they take that hold upon thy senses,
As thou hadst snuft up hemlock, or taen down
The juice of poppy and of mandrakes, [? and mandragora]
Sleep, voluptuous Cæsar,"
Sejanus, III. ii. 303*b* (1603).

331. *mandragora*] A powerful soporific (*Mandragora officinalis*) imported from the south of Europe. When spoken of by this name (see *Antony and Cleopatra*, I. v. 4) the reference is, perhaps invariably, to the drug as a sleep producer. The commoner English name, mandrake, is usually applied to the plant with reference to the superstitions attached to it. A common English plant, bryony, was, and is, known in England as "mandrake," and was largely sold as a counterfeit. It is still used by a well-known empiric in Yorkshire, known as the "Mandrake Doctor," but not as a soporific, except in the sense of a pain-queller. The root is similarly forked to that of the imported dried specimens, and no doubt it helped to foster the folk-lore. For references to the quality here mentioned, see Nares. The early herbalists (Lyte, Parkinson, Gerard, etc.) deal with it. See also Holland's *Plinie*, XXV. 13. Compare *Eastward Ho* (Bullen's *Marston*, iii. 114): "I have

Nor all the drowsy syrups of the world,
Shall ever medicine thee to that sweet sleep
Which thou owedst yesterday.

Oth. Ha! ha! false to me?

Iago. Why, how now, general! no more of that.

Oth. Avaunt! be gone! thou hast set me on the rack:
I swear 'tis better to be much abused
Than but to know 't a little.

Iago. How now, my lord!

Oth. What sense had I of her stol'n hours of lust?

334. *to me?*] Ff, *to me, to me?* Qq. 338. *know 't*] *know* Q 1, Rowe. 339. *sense*] *sent* F 2, 3; *scent* F 4, Rowe; *of her*] Qq, *in her* Ff.

stopped mine ears with shoemaker's wax, and drunk Lethe and mandragora to forget you." And Chester's *Love's Martyr*, 1601 (New Sh. Soc., p. 86):

"In this delightsome country there doth grow,
The *Mandrake* called in Greeke *Mandragoras*,
Some of his vertues if you looke to know,
The juice that freshly from the roote doth passe,
Purgeth all fleame like black *Helleborus*:
'Tis good for paine engendred in the eies;
By wine made of the roote doth sleepe arise."

332. *drowsy*] sleep causing. Cotgrave has same figure of speech: "*Mortelle somnifique*, Death's herb, sleepy or deadly Nightshade." Tennyson speaks of "The drowsy hours" in the same sense.

333. *medicine thee to*] We use "doctor" in this sense as a verb. Shakespeare has the verb meaning simply "cure" in *Cymbeline*, IV. ii. 243. Compare Cotgrave: "To medicine, cure, heal, salve, leech; to apply a remedy; to practise, or minister Physicke." I am indebted to Mr. Daniel for the following from Greene's *Vision* (Grosart's Huth Library, xii. p. 260): "a harde sorrow that no releefe can medicine."

334. *owedst*] "Owe," meaning "own," has occurred already (I. i. 66).

336. *Avaunt*] Occurs often in Shakespeare. "Shortened from the F. phrase *en avant*, forward! on! march!" (Skeat). It occurs as early as Lydgate, *circa* 1430. See Craig's notes to *Lear*, III. vi. 68.

337. *abused*] abused (without knowing it). "'Tis the pleasant life to know nothing: *iners malorum remedium ignorantia*, ignorance is a downright remedy of evils" (Burton, *Anatomy of Melancholy*, II. iii. 8).

339. *What sense*] What perception. Steevens quotes here two passages from Middleton's *Witch*, where this thought is developed by a jealous husband:

"Oh, 'tis a paine of hell to know one's shame!
Had it been hid and done, it had been done happy,
For he that's ignorant lives long and merry"
(Bullen's *Middleton*, v. p. 431).

And see next page for lines beginning "Hadst thou been secret, then I had been happy." This play, well known on account of its plagiarisms from *Macbeth*, was written probably later than 1611.

I saw 't not, thought it not, it harm'd not me:
I slept the next night well, was free and merry;
I found not Cassio's kisses on her lips:
He that is robb'd, not wanting what is stol'n,
Let him not know 't and he 's not robb'd at all.

Iago. I am sorry to hear this.

Oth. I had been happy, if the general camp,
Pioners and all, had tasted her sweet body,
So I had nothing known. O, now for ever
Farewell the tranquil mind! farewell content!
Farewell the plumed troop and the big wars

341. *night well, was*] Qq; *night well, fed well, was* Ff, Rowe. 347. *Pioners*] *Pioneers* F 3, 4. 350. *troop*] Qq, *troops* Ff.

341. *next night*] For this indication of time, see note above, line 310. See Introduction.

342. *I . . . lips*] Massinger borrows this thought: "Methinks I find Paulinus on her lips" (*Emperor of the East*, iv. 5). So also does Fletcher, *Valentinian*, iii. 1: "Kiss me, I find no Cæsar here; these lips taste not of ravisher." These parallels are cited in Deighton's *Othello* (Macmillan, 1897). It may be safely stated that all the dramatists of this time (Webster, Ford, and Dekker especially) have snatches or reminiscences of Shakespeare's plays. Illustrations from them are often interesting, but seldom useful unless of an earlier date than Shakespeare.

347. *Pioners*] So spelt and accented in *Hamlet*, I. v. 163. Compare Ben Jonson, *Underwoods*, xiii.:

"ramparts of defence:
Such as the creeping common
pioners use."

Steevens quotes the following: "A soldier ought ever to retaine and keep his arms in saftie and forthcoming, for he is more to be detested than a coward that will lose or play away, etc. . . . such a one is to be dismissed with punishment, or to be made some abject pioner" (E. Davies, *Art of War*, 1619). Hence the term is used here to express the lowest of the camp. So far as the accent goes it seems easier here to read, as Steevens does, "pioneers." I find an earlier illustration of the baseness of pioneers in Sir J. Harington's "Report to Queen Elizabeth concerning the Earle of Essex's Journey in Ireland, 1599" (*Nugæ Antiquæ*, ed. 1779, p. 58: "Thos whiche escaped by flight or by base hydinge of themselues from the force of the rebelles sworde, were by a Martiall Court condempned (on the 3d) to be hanged on the gallowes: whiche sentence was mittigated by his Lordship's mercie, by whiche euerie 10th man was sentenced onlie to die; the reste appointed to serue in the army for pioneers."

349. *Farewell*] Malone quoted a similar series of "Farewells" from "a drama entitled *Common Conditions*, printed about 1576." This annoyed Steevens so much that he replied: "I have now before me an ancient MS. English Poem in which sixteen succeeding verses begin with the word *farewell!*" See Lyly's *Gallathea*, v. 12 (1592), for a good parallel.

That make ambition virtue! O, farewell!
Farewell the neighing steed and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner and all quality,
Pride, pomp and circumstance of glorious war!
And, O you mortal engines, whose rude throats
The immortal Jove's dread clamours counterfeit,
Farewell! Othello's occupation 's gone!

351. *make*] F 2, 3, 4; *makes* Qq, F 1, Johnson; *farewell!*] Steevens, Globe, Craig; *farewell;* F 1; *farewell,* Qq, F 2, 3, 4, Rowe, Cambridge. 356. *you*] Ff, *ye* Qq; *rude*] Ff, *wide* Qq. 357. *dread*] Ff, *great* Qq; *clamours*] *clamor* Q 1.

351. *ambition, virtue*] Compare "ambition, the soldier's virtue," *Antony and Cleopatra*, III. i. 22.

352, 353. *trump . . . fife*] The trumpet, drum, and fife were the three usual military instruments at this time. They are mentioned together in Burton's *Anatomy of Melancholy*, 1621 (II. ii. 6. 3): "Soldiers when they go to fight, whom terror of death cannot so much affright, as the sound of trumpet, drum, fife, and such like music animates." Compare also Peele, *Sir Clyomon and Sir Clamydes* (1874, p. 494), 1599: "Sound of trumpet doth each warlike wight allure, And drum and fife unto the fight do noble hearts procure." And Hakluyt, *Towerson's Second Voyage* (1556): "all well appointed with foure Trumpets, a Drummer, and a Fife."

353. *ear-piercing fife*] See *Merchant of Venice*, II. v. 30. Compare Peele's *Farewell* (1874, p. 549), 1589: "The roaring cannon and the brazen trump, The angry-sounding drum, the whistling fife, The shrieks of men, the princely courser's neigh." Singer referred to these lines.

355.] Steevens quotes a plagiarism in Davenant [no uncommon thing] from this line in his *Albovine*, 1629. Malone cites a "parody" (rather another plagiarism) in Fletcher's *Prophetess*, 1622.

355. *circumstance*] ceremonious display. Hunter refers to "Langley's Translation of *Polydore Vergil*, Fol. 122*b*," where we find that the Romans celebrated their dead "with great pomp and circumstance." If this quotation be from T. Langley's Abridgement of *Polydore Vergil*, 1546, it is useful; but if it be (as it should be from the reference given) from J. Langley's Translation of *Polydore Vergil*, 1663, it is worthless. Compare Ben Jonson, *Sejanus*, I. i. 279*a*:

"men do lose their shames
And for the empty circumstance of life
Betray their cause of living."

Shakespeare uses this word in the singular or plural indifferently.

356. *mortal*] deadly. See II. i. 72.

357.] Compare *Taming of the Shrew*, II. i. 205: "heaven's artillery." And Ben Jonson, *Panegyre on the Entrance of James I.*, 1603:

"through the air was rolled
The lengthened shout, as when th' artillery
Of heaven is discharged along the sky"

(Cunningham's Gifford's *Jonson*, ii. 571). Chapman has the expression "Jove's artillery" in *Bussy Dambois*, 1607; and again in his *Cæsar and Pompey*, 1631.

358. *Othello's occupation's gone!*] These words are a death-knell. And, as the memory of one conscious of the

Iago. Is 't possible, my lord?
Oth. Villain, be sure thou prove my love a whore;
Be sure of it; give me the ocular proof;
Or, by the worth of mine eternal soul,
Thou hadst been better have been born a dog
Than answer my waked wrath!
Iago. Is 't come to this?
Oth. Make me to see 't; or at the least so prove it,
That the probation bear no hinge nor loop
To hang a doubt on; or woe upon thy life!
Iago. My noble lord,—
Oth. If thou dost slander her and torture me,
Never pray more; abandon all remorse;
On horror's head horrors accumulate;
Do deeds to make heaven weep, all earth amazed;
For nothing canst thou to damnation add
Greater than that.
Iago. O grace! O heaven defend me!
Are you a man? have you a soul or sense?
God be wi' you; take mine office. O wretched fool,

Complete change in character

359. *possible, my lord?*] *possible?—My lord,*— Capell, Steevens, Malone. 360. [Taking him by the throat] Capell. 362. *mine*] Ff, Steevens, Malone, etc., Craig; *my* Q 2, 3, Capell; *man's* Q 1, Globe, Cambridge. 368. *lord,—*] Pope; *Lord.* Qq, Ff. 374. *defend*] Qq, *forgive* Ff. 376. *mine*] *my* Q 2, 3.

immediate approach of death, sets before his mental vision in rapid and distinct view an instantaneous picture of the main events of his previous life, so Othello leaps from the intolerable present into the happier retrospect of his past career. Othello's agony here cries halt! and ere he finally plunges into darkness, with his devil by his side, he takes a last lingering look at the light. Desdemona and Iago are alike forgotten for the moment. So, too, Shakespeare's mind seems to tarry over this glorious speech. Hurried along by the intensity of action and the intricacy of intrigue, imagery and words have recently given place to devices and deeds. Now a brief spell of overpowering melancholy replaces the harrowing tortures in which he has involved his genius. Iago's words recall him from his trance to the damning reality.

370. *remorse*] See below, line 469.

376. *office*] good will or service. Common in this sense. I do not think it has the sense given by Macmillan, "he resigns his post as ancient." But

That livest to make thine honesty a vice!
O monstrous world! Take note, take note, O world,
To be direct and honest is not safe.
I thank you for this profit, and from hence
I 'll love no friend sith love breeds such offence.

Oth. Nay, stay: thou shouldst be honest.

Iago. I should be wise; for honesty 's a fool,
And loses that it works for.

Oth. By the world,
I think my wife be honest, and think she is not,
I think that thou art just, and think thou art not:
I 'll have some proof. Her name, that was as fresh
As Dian's visage, is now begrimed and black
As mine own face. If there be cords, or knives,
Poison, or fire, or suffocating streams,
I 'll not endure it. Would I were satisfied!

Iago. I see, sir, you are eaten up with passion:
I do repent me that I put it to you.
You would be satisfied?

Oth. Would! nay, I will.

377. *livest*] *lov'st* Ff. 378. *world! Take*] Ff, *world, take* Qq. 381. *sith*] Ff, *since* Qq. 384–392. Oth. *By . . . satisfied!* Iago.] omitted Q 1. 385. *be*] *is* F 3, 4. 387. *proof. Her*] *proofe: her* Q 2, 3; *proofe. My* Ff, Rowe, Malone. 392. *sir,*] Qq, omitted Ff. 394. *satisfied?*] Ff, *satisfied,* Qq; *nay, I*] Qq, *Nay, and I* Ff, *Nay, and* Pope.

it may, in order rather to remind Othello presently that he wished for a higher grade. Compare next scene, line 111.

380. *profit*] gain, or benefit; "of this experience" understood.

381. *sith*] since.

382. *shouldst*] ought to, hence "must" in our sense. Compare "that should be my handkerchief," IV. i. 164; *i.e.* "ought to," but with a sense of uncertainty. And Jonson, *Gipsies Metamorphosed*: "They should be morris-dancers by their gingle."

384. *By the world*] This asseveration occurs again, in affected use, in *Love's Labour's Lost*, V. i. 111. It comes in here unexpectedly, but there is no other reading. It is not in the first Quarto.

388. *Dian's*] Diana, the goddess of chastity.

389. *If there be cords, etc.*] Compare *Pericles*, IV. ii. 160 (Malone).

Iago. And may: but, how? how satisfied, my lord?
Would you, the supervisor, grossly gape on—
Behold her tupp'd?

Oth. Death and damnation! O!

Iago. It were a tedious difficulty, I think,
To bring them to that prospect: damn them then,
If ever mortal eyes do see them bolster
More than their own! What then? how then?
What shall I say? Where's satisfaction?
It is impossible you should see this,
Were they as prime as goats, as hot as monkeys,

396. *you, the supervisor*] Capell *et seq.*; *you, the superuisor* Q 1; *you the supervision* Ff; *you, the supervision* Q 2, 3; *on*—] Dyce, Globe; *on?* Ff, Steevens, Cambridge; *on,* Qq; *on;* Craig. 397. *tupp'd*] Theobald, Steevens, Craig; *topt* Qq; *top'd* F 1; *topp'd* F 2, 3, 4, Rowe, Globe. 399. *damn them*] *dam em* Qq; *them*] F 1, *em* Qq; omitted F 2, 3, 4. 400. *do*] *did* Qq. 401. *their*] *thine* Gollancy (misprint?). 404. *prime*] *brim* Singer conj.

396. *supervisor*] superintendent, overseer. Halliwell cites an example from an old will: "And to se all thinges truly doone . . . I ordeyn to be myn executour of my last will, with a supervisour, Aleyn Malston." Shakespeare has "supervise," "inspect," and "inspection" elsewhere: *Love's Labour's Lost*, IV. ii. 135, and *Hamlet*, V. ii. 23.

397. *tupp'd*] See I. i. 89.

400. *them bolster*] lie on a bolster (together). *New Eng. Dict.* has no other example of this sense. Compare *The Three Ladies of London* (Hazlitt's *Dodsley*, vi. 369), 1584: "Thou wast pure (Love) and art become a monster, Bolstering thyself upon the lasciviousness of Lucre." The verb "to bolster," to back up, support (with no preposition), occurs early in Nashe and Chettle. The following is a better example of the sense in the passage; from Peele's *David and Bethsabe* (ed. 1874, p. 478), 1599:

"the tyrant of the land,
Bolstering his hateful head upon the throne
That God unworthily hath bless'd him with."

404. *prime*] *maris appetens* (Halliwell). Dyce refers to Cotgrave thus: "*Prim*, Prime, forward," etc., Cotgrave's *French and English Dictionary*, and then gives "eager" for the meaning in this passage. But Cotgrave only refers to "position," the "etc." of Dyce standing for "or first, principal, chief, or soonest," which completely vitiates his false quotation. Perhaps the word gained this sense through confusion with "brim" (verb) often used by Holland of swine. "More prime than goats or monkies in their prides" is a line in Sampson's *Vow Breaker*, 1636—obviously a reminiscence of the passage here. See "Probal," above (note) II. iii. 350.

404. *goats*] Compare Cotgrave in *v. Paillard*: "Paillard comme un Verrat.

As salt as wolves in pride, and fools as gross
As ignorance made drunk. But yet, I say,
If imputation and strong circumstances,
Which lead directly to the door of truth,
Will give you satisfaction, you may have 't.

Oth. Give me a living reason she 's disloyal.

Iago. I do not like the office:
But sith I am enter'd in this cause so far,
Prick'd to it by foolish honesty and love,
I will go on. I lay with Cassio lately,
And being troubled with a raging tooth,
I could not sleep.
There are a kind of men so loose of soul,
That in their sleeps will mutter their affairs:
One of this kind is Cassio:

409. *may*] Qq, etc., *might* Ff. 412. *in*] Ff, *into* Qq. 413. *to it*] Steevens; *too't* F 1, 2; *to't* Qq, F 3, 4, Globe, Cambridge.

As lecherous as a goat (say we)." Illustrations of this (as well as "monkeys") may be found in Marston's *Scourge of Villany* (I. iii.), 1598. The proverb is in Ray, ed. 1670. See Chester's *Love's Martyr* (New Sh. Soc., reprint, p. 111), 1601: "The *gote-bucke* is a beast lasciuious, And given much to filthie venerie."

404. *monkeys*] Compare *2 Henry IV.* ii. 338. Monkeys were favourite pets, and their salacity is constantly alluded to by the dramatists.

405. *salt as wolves in pride*] These are the terms in venery applied to wolves. Compare *Gentleman's Recreation* (p. 106, ed. 1721): "A Bitch Wolf proud, will suffer a great many of the Male to follow her . . . they grow Salt but once a Year." And *Pliny* (Holland's translation), viii. 40: "The Indians take great pleasure to have their salt bitches to be lined with tygres . . . when they grow proud they leave them in the woods . . . Semblably, thus do the Gaules by their dogges that are engendred of wolves."

410. *living*] lasting, enduring. Compare *Hamlet*, v. i. 320. Malone says "A reason founded on fact and experience, not on surmise and conjecture." Warburton says "speaking, manifest."

411. *office*] duty.

413. *Prick'd*] goaded, spurred. Compare *Two Gentlemen*, III. i. 8.

414. *lay with Cassio*] Men, even in the highest rank, formerly lay together, as is common still provincially among lower grades. See "bedfellow" in Nares' *Dictionary*, and note to that word in *Henry V.* II. ii. The custom is constantly mentioned. In a letter "from Trim in Ireland," Sir John Harington says: "In all this journey I was comerade to the Earl of Kildare, and slept both on one pillow every night for the most part" (*Nugæ Antiquæ*).

In sleep I heard him say "Sweet Desdemona,
Let us be wary, let us hide our loves;"
And then, sir, would he gripe and wring my hand,
Cry "O sweet creature!" and then kiss me hard,
As if he pluck'd up kisses by the roots,
That grew upon my lips: then laid his leg
Over my thigh, and sigh'd and kiss'd, and then
Cried "Cursed fate that gave thee to the Moor!"

Oth. O monstrous! monstrous!

Iago. Nay, this was but his dream.

Oth. But this denoted a foregone conclusion:
'Tis a shrewd doubt, though it be but a dream.

Iago. And this may help to thicken other proofs
That do demonstrate thinly.

Oth. I 'll tear her all to pieces.

Iago. Nay, but be wise: yet we see nothing done;
She may be honest yet. Tell me but this;
Have you not sometimes seen a handkerchief
Spotted with strawberries in your wife's hand?

Oth. I gave her such a one; 'twas my first gift.

Iago. I know not that: but such a handkerchief—
I am sure it was your wife's—did I to-day

421. *wary*] *merry* Q 1. 423. *Cry "O*] *Cry, oh* Ff, *cry out*, Qq; *and then*] Qq, *then* Ff. 429. *denoted*] *deuoted* Q 1. 430, 431. *'Tis a . . . dream.* Iago. *And . . .*] Iag. *'Tis a . . . dreame, And . . .* Q 1. 433. *but*] Qq, *yet* Ff. 439. *wife's*] Rowe; *wives* Qq, Ff.

422. *gripe*] grasp, clasp, squeeze. Frequently used in the sense of "seize" (not with affection) by Shakespeare. Compare Cooke's *Greene's Tu Quoque* (*Ancient British Drama*, ii. 546): "marry I would have you go to him, take him by the hand and gripe him."

429. *foregone conclusion*] previous trial or experience. Not our sense.

436. *spotted with strawberries*] worked in spots to represent strawberries. Compare *Coriolanus*, I. iii. 56: "What are you sewing here? A fine spot." A metaphor borrowed from, perhaps, or equivalent to the French "*marqueté*: spotted, diversified or covered with sundry coloured spots; also, inlayed; wrought all over with small pieces of sundry colours" (Cotgrave).

See Cassio wipe his beard with.

Oth. If it be that,—

Iago. If it be that, or any that was hers,
It speaks against her with the other proofs.

Oth. O, that the slave had forty thousand lives!
One is too poor, too weak for my revenge.
Now do I see 'tis true. Look here, Iago;
All my fond love thus do I blow to heaven:
'Tis gone.
Arise, black vengeance, from thy hollow cell!
Yield up, O love, thy crown and hearted throne
To tyrannous hate! Swell, bosom, with thy fraught,

440. *If it*] Ff, *If't* Qq. 441. *any that was hers*] Malone, Steevens (1793); *any, it was hers*, Qq; *any, it was hers*. F 1; *any, if't was hers*, F 2, 3, 4, Rowe, Steevens (1785). 445. *do I*] *I doe* Q 2, 3; *true*] *time* Q 1. 448. *thy hollow cell*] Qq, Johnson, Malone, Globe, Cambridge; *the hollow hell* Ff, Steevens (1793), Craig.

448. *hollow cell*] Steevens quotes from Jasper Heywood's translation, Seneca's *Thyestes*, 1560: "Where most prodigious ugly thinges the hollowe hell doth hyde." Knight calls attention to the opposition between "hell" in this line and "heaven" immediately preceding. Hence the Folio reading appears preferable, and that Milton approved of it appears from two passages quoted by Malone and Holt White:

"He called so loud, that all the hollow deep
Of hell resounded"
(*Paradise Lost*, I. v. 314).
"the universal host up sent
A shout that tore hell's concave"

(*ibid.*, line 542). Nevertheless, in spite of the antithesis, I prefer "cell," which is more forcible applied to a personified vice, and a constantly employed metaphor in such a context. I find in R. Armin's *Two Maids of More-clacke* (Grosart, reprint, p. 100), 1609:

"Rouse the [thee] blacke Mischiefe from thy ebben cell,
Land in the bosome of this twin in lust
Him whose heapt-wrong calles vengeance to be just."

Armin in this play and scene has so many scraps from Shakespeare that I feel sure he quotes from him here also, and this confirms me in "cell"; he mixed it with "ebon den" of *2 Henry IV*. This forms, if admitted, the earliest reference to *Othello*. See, however, note at II. ii. 144. Armin acted in Shakespeare's plays. He is full of such "echoes."

449. *hearted throne*] throned, seated in the heart. See above, I. iii. 373; compare *Twelfth Night*, II. iv. 21.

450. *fraught*] freight, load. Compare *Tempest*, V. 61. So Cotgrave: "*Fret*: The fraught or fraight of a ship."

For 'tis of aspics' tongues!
Iago. Yet be content.
Oth. O, blood, blood, blood!
Iago. Patience, I say; your mind perhaps may change.
Oth. Never, Iago. Like to the Pontic sea,
Whose icy current and compulsive course
Ne'er feels retiring ebb, but keeps due on
To the Propontic and the Hellespont;

451 [he kneeles] Q 1 at *content*, at *tongues* Q 2, 3; omitted Ff; *Yet*] Ff, *Pray* Qq. 452. *blood, blood, blood*] Ff; *blood, Iago, blood* Qq, Steevens. 453. *perhaps*] Qq, omitted Ff. 454-461. *Iago . . . heaven,*] omitted Q 1. 456. *feels*] Q 2, 3; *keeps* Ff.

451. *aspics'*] This form of the word occurs again in *Antony and Cleopatra*, V. ii. 296, 354, 355. It is found also in Sylvester's translation *Du Bartas*, 1603 (p. 156, ed. 1608), and in the dictionaries of Palsgrave (1530), Florio, and Cotgrave. Shakespeare probably read it in North's *Plutarch* (Lives, *Antonius*). Mr. Craig gives me this reference thereto (not in *New Eng. Dict.*): "Some report that this aspick was brought into her in the basket with figs." The word "swell" in the preceding line is not to be taken in conjunction with "asp," but as of poison generally. Cæsar tells us in the last scene of *Antony and Cleopatra*, that Cleopatra showed no external swelling from the aspic's sting, as would appear from "poison."

452. *blood, blood, blood*] The repetition appears to have been formerly held important for emphasis. Compare *Lear*, IV. vi. 181, "kill," etc. (five times); and *Coriolanus*, V. vi. 132, "kill" (five times). This latter was properly a cry of soldiers, where no quarter was given. See Craig's note to the passage in *Lear*. In Ben Jonson's *Fox*, II. iii. 360*b* occurs "Odso, —think [seven times], sir." And in *Case is Altered*, III. i., 1598, Jaques says, "O, so [five times], this is for gold." Webster has examples in his plays.

454. *Pontic sea*] Black Sea.

455. *icy current*] The coldness of these waters is noted by *Pliny*, iv. 12: "And this is all the breadth there that divideth Asia from Europe: which sometime is passeable over most-what on foot, namely, when the Firth is frozen and all an yce" (Holland's translation, 1601). Of the violence of the course, there is also an account in the same author (vi. 1): "The Sea called Pontus Euxinus . . . it sufficed not, I say, to have broken through the mountaines and so to rush in, . . . no nor to have let Propontis gush through Hellespont, and so to encroach upon the earth." And again (v. xxxii.): "Hellespont . . . where into the maine sea gusheth with a mightie force and violence."

455. *compulsive*] "having the quality of driving or forcing onwards," *New Eng. Dict.* (quoting Culpepper, 1655, in same sense). Compare *Hamlet*, III. iv. 86. Used here in the sense of forceful, not to be withstood.

456, 457. *Ne'er feels . . . Propontic*] Steevens referred here, for Shakespeare's authority, to Holland's *Plinie*, ii. 97: "And the sea Pontus evermore floweth and runneth out into Propontis, but the sea never retireth back againe within Pontus." In a later passage in the same work (iv. 13), a closer resem-

Even so my bloody thoughts, with violent pace,
Shall ne'er look back, ne'er ebb to humble love,
Till that a capable and wide revenge
Swallow them up. Now, by yond marble heaven,
In the due reverence of a sacred vow [*Kneels.*
I here engage my words.

Iago. Do not rise yet. [*Kneels.*
Witness, you ever-burning lights above,
You elements that clip us round about,

462 [Kneels.] Rowe; Iago kneeles. Q 2 at *about* (line 465); omitted Ff, Q 3. 464. *you*] *the* Q 2, 3.

blance in some respects, occurs: "I cannot passe by the opinion of many writers, before we depart from Pontus, who have thought that all the inland seas or Mediteranen, arise from that head, and not from the streights of Gades . . . because out of Pontus the sea alwaies floweth and never ebbeth againe." Pope calls this simile (omitted in the first Quarto) "an unnatural excursion," and thinks it should be omitted. Swinburne says it is "one of the most precious jewels that ever the prodigal afterthought of a great poet bestowed upon the rapture of his readers."

457. *Propontic*] The ancient name of the Sea of Marmora.

461. *marble heaven*] Compare "marble mansion," *Cymbeline*, v. iv. 87, 119; "marble pavement," *Timon*, IV. iii. 191; and "marble clouds," Dekker, *Honest Whore* (Pearson, p. 119). Steevens quotes *Soliman and Persida*, 1599: "Now by the marble face of the welkin." Malone refers to *Antonio and Mellida*, by Marston, 1602: "And pleas'd the marble heavens." Hazlitt refers to Milton's "pure marble air," *Paradise Lost*, iii. 564; "which is used," Upton says, "in its thoroughly classic sense from μαρμαίρω, to sparke, to glow, or as in the *æquor marmoreum* of Virgil, the sea shining or resplendent like marble." "This, then," says Hazlitt, "is the meaning in which, I think, it was always used by Shakespeare, of course without a thought, or perhaps even knowledge, of its classic origin." This is assuredly correct, and Schmidt's suggestion of "everlasting," "on account of their eternity," quite untenable. Nevertheless the term seems to me to convey the idea of stern severity, whether from the hardness, coldness, or inflexibility of the substance, or from all combined.

465. *elements*] heavens. This, I think, is the sense here of a word used with great latitude. Compare "by the elements," in *Coriolanus*, I. x. 10. "Heaven" or "heavens," or "sky" or "skies" if it be preferred. Compare Chester's *Love's Martyr*, 1601:

"O Thou great maker of the firmament,
That ridst upon the winged Cherubins,
And on the glorious shining element,
Hearst the sad praiers of the Seraphins"
(New Shak. Soc., p. 13).

And again:

"When early rising Birds alowd did sing
And faire cleare clouds the element did adorne"

(*id.* p. 62). While on page 12, *idem*,

Witness that here Iago doth give up
The execution of his wit, hands, heart,
To wrong'd Othello's service! Let him command,
And to obey shall be in me remorse,
What bloody business ever. [*They rise.*

Oth. I greet thy love,
Not with vain thanks, but with acceptance bounteous,
And will upon the instant put thee to 't:
Within these three days let me hear thee say
That Cassio 's not alive.

Iago. My friend is dead; 'tis done at your request:
But let her live.

Oth. Damn her, lewd minx! O, damn her!

467. *execution*] *excellency* Q 1; *hands*] Ff, *hand* Qq. 469. *be in me remorse*] *be remorce* Q 1. 470. *business ever*] *worke so ever* Qq; *work soever* Theobald, Steevens. 475. *at your request*] Ff, *as you request* Qq. 476. *Damn . . . minx*] separate line Ff, one line *Damn . . . her* Qq; *O, damn her!*] *O, damne her, damne her.* Ff (separate line).

"elemental" means heavenly. A good instance occurs in Hakluyt (ii. 218, rept.), 1599: "We sawe in the element, a cloud with a long tayle, like vnto the tayle of a serpent." So also Peele, *Edward I.* (ed. 1874, p. 383), 1593: "*Friar.* What, have we a fellow dropt out of the element? What 's he for a man?" and *Honour of Order of Garter*, 1593: "To whom the earth, the sea and elements Auspicious are" (1874, p. 588).

465. *clip*] embrace closely, surround. The original sense was to draw closely together, as in the edges of a pair of shears. Compare *Cymbeline*, II. iii. 139. And Trevisa, *Bartholomew De Propriet. Rev.* 1397: "England is the most island of Ocean, and is beclipped all about by the sea."

467. *execution*] action, performance.

469. *remorse*] compunction of conscience (Schmidt). Hence "conscience" simply. See above III. iii. 369. Some of the commentators have laboured this passage into a wonderful mash. It is well to notice here the solemn manner in which Iago perjures his soul in this noble adjuration of a pious loyalty. Iago has already in a famous speech (III. iii. 156) assumed the garb of virtue to his trustful chief.

472. *put thee to 't*] put you to the proof. Compare *Coriolanus*, I. i. 223, and *Measure for Measure*, III. ii. 201.

473, 474.] This murderous order causes one nowadays to revolt against Othello. Shakespeare's times were different, and it must be remembered the scene is in Italy, where such methods were usual.

476. *minx*] "A pert, wanton woman" (Skeat). It occurs again below, IV. i. 159; and in *Twelfth Night*, III. iv. 133. The word originally seems to have been equivalent to "pet." The earliest note I have is to Udall's *Erasmus* (Roberts' rept., p. 143), 1542: "A little mynxe full of play" (of a dog). It acquired a bad

Come, go with me apart; I will withdraw,
To furnish me with some swift means of death
For the fair devil. Now art thou my lieutenant.

Iago. I am your own for ever. [*Exeunt.*

SCENE IV.—*Before the Castle.*

Enter DESDEMONA, EMILIA, *and Clown.*

Des. Do you know, sirrah, where Lieutenant Cassio lies?

Clo. I dare not say he lies any where.

Des. Why, man?

Clo. He is a soldier; and for one to say a soldier lies, is stabbing.

Des. Go to: where lodges he?

Clo. To tell you where he lodges, is to tell you where I lie.

Before the Castle] The Same, Capell, Steevens; Another Apartment in the Palace Theobald. 1. *Lieutenant*] *the Lieutenant* Qq. 5. Clo.] omitted Q 1; *He is*] Qq, Steevens, etc., Craig; *He's* Ff, Globe; *one*] Qq; *mee* F 1, 2; *me* F 3, 4. 6. *is*] Qq, *'tis* Ff. 8-10. *To tell . . . this?*] omitted Q 1.

sense. In Marlowe's *Doctor Faustus*, "Sloth" is addressed as "Mistres Minx," and this prefix was frequently applied, as in Guilpin's *Skialetheia*, Sat. v., 1598. Compare Cotgrave: "Goguenelle: A feigned title or tearm for a wench; like our Gixie, Callat, Minx, etc." From Bianca's use of the word below, it had evidently the worst sense in Shakespeare's mind at present.

479.] Iago here obtains the coveted appointment, the refusal of which he makes his primary motive for revenge at the opening of the play.

Scene IV.

Clown] Douce says the Clown "appears but twice in the play [see beginning of last Act], and was certainly intended to be an allowed or domestic 'fool' in the service of Othello and Desdemona," *Illustrations of Shakespeare*, ii. 272.

6. *stabbing*] Compare Dekker, *Seven Deadly Sinnes of London*, 1606 (Arber reprint, p. 22): "He that gives a soldier the Lye, lookes to receave the stab." And Ben Jonson, *Every Man in his Humour*, iv. 2, 1598:

"*Tib.* You lie in your throat, husband.
Cob. How, the lie! and in my throat too! do you long to be stabbed, ha?
Tib. Why, you are no soldier, I hope."

Des. Can any thing be made of this?

Clo. I know not where he lodges; and for me to devise a lodging, and say he lies here or he lies there, were to lie in mine own throat.

Des. Can you inquire him out and be edified by report?

Clo. I will catechize the world for him; that is, make questions and by them answer.

Des. Seek him, bid him come hither: tell him I have moved my lord in his behalf and hope all will be well.

Clo. To do this is within the compass of man's wit, and therefore I will attempt the doing it. [*Exit.*

Des. Where should I lose that handkerchief, Emilia?

Emil. I know not, madam.

Des. Believe me, I had rather have lost my purse
Full of crusadoes: and, but my noble Moor

12, 13. *lies here . . . there*] *lies there* Qq. 13. *mine own*] *my* Q 1. 19. *in his*] Qq, Steevens, Craig; *on his* Ff. 21. *man's wit*] *a man* Q 1. 22. *I will*] *I'le* or *Ile* Qq; *it*] Ff; *of it* Qq, Rowe. 23. *that*] Qq, *the* Ff. 25. *have lost*] Ff, *loose* Qq.

13. *lie . . . throat*] A deep lie, not one "from the teeth outward." Shakespeare has the expression frequently, *e.g. Love's Labour's Lost*, IV. iii. 12. Ben Jonson uses it (see last note). An earlier instance is in Gabriel Harvey's *Three Proper Letters* (Grosart's ed. i. 73), *ante* 1580: "Out lyar out, thou lyest abhominably in thy throate."

14. *edified*] built, literally. The applied sense was not common, and has usually an affected use in Shakespeare. See *Hamlet*, V. ii. 162. Compare Peele, *Edward I.* (1874, p. 382): "'Tis pity, friar, but thou shouldst be Lluellen's chaplain, thou edifiest so well." An affected biblical term.

23. *should*] See above, III. iii. 382 (note).

24.] Hudson says here: "Emilia loves her mistress deeply, but she has no *moral* repugnance to theft and falsehood, apprehends no fatal consequences from the Moor's passion, and has no soul to conceive the agony her mistress must suffer by the charge of infidelity; and it is but natural that when the result comes she should be the more spirited for the very remembrance of her own guilty part in the process" (Furness). This puts the case as well as it can be put for Emilia.

26. *crusadoes*] Portuguese coins stamped with a cross, current in England in Shakespeare's time. They

That make ambition virtue! O, farewell!
Farewell the neighing steed and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner and all quality,
Pride, pomp and circumstance of glorious war!
And, O you mortal engines, whose rude throats
The immortal Jove's dread clamours counterfeit,
Farewell! Othello's occupation 's gone!

351. *make*] F 2, 3, 4; *makes* Qq, F 1, Johnson; *farewell!*] Steevens, Globe, Craig; *farewell;* F 1; *farewell,* Qq, F 2, 3, 4, Rowe, Cambridge. 356. *you*] Ff, *ye* Qq; *rude*] Ff, *wide* Qq. 357. *dread*] Ff, *great* Qq; *clamours*] *clamor* Q 1.

351. *ambition, virtue*] Compare "ambition, the soldier's virtue," *Antony and Cleopatra*, III. i. 22.

352, 353. *trump . . . fife*] The trumpet, drum, and fife were the three usual military instruments at this time. They are mentioned together in Burton's *Anatomy of Melancholy*, 1621 (II. ii. 6. 3): "Soldiers when they go to fight, whom terror of death cannot so much affright, as the sound of trumpet, drum, fife, and such like music animates." Compare also Peele, *Sir Clyomon and Sir Clamydes* (1874, p. 494), 1599: "Sound of trumpet doth each warlike wight allure, And drum and fife unto the fight do noble hearts procure." And Hakluyt, *Towerson's Second Voyage* (1556): "all well appointed with foure Trumpets, a Drummer, and a Fife."

353. *ear-piercing fife*] See *Merchant of Venice*, II. v. 30. Compare Peele's *Farewell* (1874, p. 549), 1589: "The roaring cannon and the brazen trump, The angry-sounding drum, the whistling fife, The shrieks of men, the princely courser's neigh." Singer referred to these lines.

355.] Steevens quotes a plagiarism in Davenant [no uncommon thing] from this line in his *Albovine*, 1629. Malone cites a "parody" (rather another plagiarism) in Fletcher's *Prophetess*, 1622.

355. *circumstance*] ceremonious display. Hunter refers to "Langley's Translation of *Polydore Vergil*, Fol. 122*b*," where we find that the Romans celebrated their dead "with great pomp and circumstance." If this quotation be from T. Langley's Abridgement of *Polydore Vergil*, 1546, it is useful; but if it be (as it should be from the reference given) from J. Langley's Translation of *Polydore Vergil*, 1663, it is worthless. Compare Ben Jonson, *Sejanus*, I. i. 279*a*:

"men do lose their shames
And for the empty circumstance of life
Betray their cause of living."

Shakespeare uses this word in the singular or plural indifferently.

356. *mortal*] deadly. See II. i. 72.

357.] Compare *Taming of the Shrew*, II. i. 205: "heaven's artillery." And Ben Jonson, *Panegyre on the Entrance of James I.*, 1603:

"through the air was rolled
The lengthened shout, as when th' artillery
Of heaven is discharged along the sky"

(Cunningham's Gifford's *Jonson*, ii. 571). Chapman has the expression "Jove's artillery" in *Bussy Dambois*, 1607; and again in his *Cæsar and Pompey*, 1631.

358. *Othello's occupation's gone!*] These words are a death-knell. And, as the memory of one conscious of the

In sleep I heard him say "Sweet Desdemona,
Let us be wary, let us hide our loves;"
And then, sir, would he gripe and wring my hand,
Cry "O sweet creature!" and then kiss me hard,
As if he pluck'd up kisses by the roots,
That grew upon my lips: then laid his leg
Over my thigh, and sigh'd and kiss'd, and then
Cried "Cursed fate that gave thee to the Moor!"

Oth. O monstrous! monstrous!

Iago. Nay, this was but his dream.

Oth. But this denoted a foregone conclusion:
'Tis a shrewd doubt, though it be but a dream.

Iago. And this may help to thicken other proofs
That do demonstrate thinly.

Oth. I 'll tear her all to pieces.

Iago. Nay, but be wise: yet we see nothing done;
She may be honest yet. Tell me but this;
Have you not sometimes seen a handkerchief
Spotted with strawberries in your wife's hand?

Oth. I gave her such a one; 'twas my first gift.

Iago. I know not that: but such a handkerchief—
I am sure it was your wife's—did I to-day

421. *wary*] *merry* Q 1. 423. *Cry "O*] *Cry, oh* Ff, *cry out,* Qq; *and then*] Qq, *then* Ff. 429. *denoted*] *deuoted* Q 1. 430, 431. *'Tis a . . . dream.* Iago. *And* . . .] Iag. *'Tis a . . . dreame, And* . . . Q 1. 433. *but*] Qq, *yet* Ff. 439. *wife's*] Rowe; *wives* Qq, Ff.

422. *gripe*] grasp, clasp, squeeze. Frequently used in the sense of "seize" (not with affection) by Shakespeare. Compare Cooke's *Greene's Tu Quoque* (*Ancient British Drama*, ii. 546): "marry I would have you go to him, take him by the hand and gripe him."

429. *foregone conclusion*] previous trial or experience. Not our sense.

436. *spotted with strawberries*] worked in spots to represent strawberries. Compare *Coriolanus*, I. iii. 56: "What are you sewing here? A fine spot." A metaphor borrowed from, perhaps, or equivalent to the French "*marqueté*: spotted, diversified or covered with sundry coloured spots; also, inlayed; wrought all over with small pieces of sundry colours" (Cotgrave).

That make ambition virtue! O, farewell!
Farewell the neighing steed and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner and all quality,
Pride, pomp and circumstance of glorious war!
And, O you mortal engines, whose rude throats
The immortal Jove's dread clamours counterfeit,
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358. *Othello's occupation's gone!*] These words are a death-knell. And, as the memory of one conscious of the

Oth. Not?
Des. No, indeed, my lord.
Oth. That is a fault.
That handkerchief
Did an Egyptian to my mother give;
She was a charmer, and could almost read
The thoughts of people: she told her, while she kept it
'Twould make her amiable and subdue my father
Entirely to her love, but if she lost it
Or made a gift of it, my father's eye
Should hold her loathed and his spirits should hunt
After new fancies: she dying gave it me,
And bid me, when my fate would have me wive,
To give it her. I did so: and take heed on 't;
Make it a darling like your precious eye;
To lose 't or give 't away were such perdition
As nothing else could match.
Des. Is 't possible?

54. *Not?*] Ff, *Not.* Qq; *indeed*] *faith* Q 1; *That is*] Steevens, etc.; *That's* Qq, Ff. 59. *and*] omitted F 2, 3, 4. 62. *loathed*] *lothely* Q 1, *loathly* Steevens. 64. *wive*] Qq, *wiv'd* Ff. 67. *lose 't*] Theobald, etc.; *loose 't* Ff; *loose* Q 1, 2; *lose* Q 3, Steevens (1793).

56. *Egyptian*] Gipsies were commonly called so in full, in the many enactments passed against them in Shakespeare's time and earlier. Hunter thinks the "mention of 'mummy' and other points in the passage, guide us to the true Egyptians, neighbours of the Moors." Steevens says this passage is imitated in Ben Jonson's *Sad Shepherd*, II. ii:

"where'er you spy
This browdered belt with characters, 'tis I.
A Gypsan lady and a right beldame,
Wrought it by moonshine for me, and starlight
Upon your grannam's grave . . . each spell
She stitched in the work, and knit it well."

If Jonson remembered here his friend Shakespeare's lines, he interprets the word Egyptian "gipsy."

59. *amiable*] lovable, to be loved. Compare *Midsummer Night's Dream*, IV. i. 2. See Cotgrave: "*Aimable*: as *amiable*; also, loveable." Burton uses the word in this sense: "for as Proclus holds, *Omne pulchrum amabile*, every fair thing is amiable" (p. 472, ed. 1854), 1621. *New Eng. Dict.* cites this passage, and refers to Coverdale, 1535.

That livest to make thine honesty a vice!
O monstrous world! Take note, take note, O world,
To be direct and honest is not safe.
I thank you for this profit, and from hence
I 'll love no friend sith love breeds such offence.

Oth. Nay, stay: thou shouldst be honest.

Iago. I should be wise; for honesty 's a fool,
And loses that it works for.

Oth. By the world,
I think my wife be honest, and think she is not,
I think that thou art just, and think thou art not:
I 'll have some proof. Her name, that was as fresh
As Dian's visage, is now begrimed and black
As mine own face. If there be cords, or knives,
Poison, or fire, or suffocating streams,
I 'll not endure it. Would I were satisfied!

Iago. I see, sir, you are eaten up with passion:
I do repent me that I put it to you.
You would be satisfied?

Oth. Would! nay, I will.

377. *livest*] *lov'st* Ff. 378. *world! Take*] Ff, *world, take* Qq. 381. *sith*] Ff, *since* Qq. 384–392. Oth. *By . . . satisfied!* Iago.] omitted Q 1. 385. *be*] *is* F 3, 4. 387. *proof. Her*] *proofe: her* Q 2, 3; *proofe. My* Ff, Rowe, Malone. 392. *sir,*] Qq, omitted Ff. 394. *satisfied?*] Ff, *satisfied,* Qq; *nay, I*] Qq, *Nay, and I* Ff, *Nay, and* Pope.

it may, in order rather to remind Othello presently that he wished for a higher grade. Compare next scene, line 111.

380. *profit*] gain, or benefit; "of this experience" understood.

381. *sith*] since.

382. *shouldst*] ought to, hence "must" in our sense. Compare "that should be my handkerchief," IV. i. 164; *i.e.* "ought to," but with a sense of uncertainty. And Jonson, *Gipsies Metamorphosed*: "They should be morris-dancers by their gingle."

384. *By the world*] This asseveration occurs again, in affected use, in *Love's Labour's Lost*, V. i. 111. It comes in here unexpectedly, but there is no other reading. It is not in the first Quarto.

388. *Dian's*] Diana, the goddess of chastity.

389. *If there be cords, etc.*] Compare *Pericles*, IV. ii. 160 (Malone).

Iago. And may: but, how? how satisfied, my lord?
Would you, the supervisor, grossly gape on—
Behold her tupp'd?
Oth. Death and damnation! O!
Iago. It were a tedious difficulty, I think,
To bring them to that prospect: damn them then,
If ever mortal eyes do see them bolster
More than their own! What then? how then?
What shall I say? Where 's satisfaction?
It is impossible you should see this,
Were they as prime as goats, as hot as monkeys,

396. *you, the supervisor*] Capell *et seq.*; *you, the superuisor* Q 1; *you the supervision* Ff; *you, the supervision* Q 2, 3; *on*—] Dyce, Globe; *on?* Ff, Steevens, Cambridge; *on,* Qq; *on;* Craig. 397. *tupp'd*] Theobald, Steevens, Craig; *topt* Qq; *top'd* F 1; *topp'd* F 2, 3, 4, Rowe, Globe. 399. *damn them*] *dam em* Qq; *them*] F 1, *em* Qq; omitted F 2, 3, 4. 400. *do*] *did* Qq. 401. *their*] *thine* Gollancy (misprint?). 404. *prime*] *brim* Singer conj.

396. *supervisor*] superintendent, overseer. Halliwell cites an example from an old will: "And to se all thinges truly doone . . . I ordeyn to be myn executour of my last will, with a supervisour, Aleyn Malston." Shakespeare has "supervise," "inspect," and "inspection" elsewhere: *Love's Labour's Lost*, IV. ii. 135, and *Hamlet*, V. ii. 23.

397. *tupp'd*] See I. i. 89.

400. *them bolster*] lie on a bolster (together). *New Eng. Dict.* has no other example of this sense. Compare *The Three Ladies of London* (Hazlitt's *Dodsley*, vi. 369), 1584: "Thou wast pure (Love) and art become a monster, Bolstering thyself upon the lasciviousness of Lucre." The verb "to bolster," to back up, support (with no preposition), occurs early in Nashe and Chettle. The following is a better example of the sense in the passage; from Peele's *David and Bethsabe* (ed. 1874, p. 478), 1599:

"the tyrant of the land,
Bolstering his hateful head upon the throne
That God unworthily hath bless'd him with."

404. *prime*] *maris appetens* (Halliwell). Dyce refers to Cotgrave thus: "*Prim*, Prime, forward," etc., Cotgrave's *French and English Dictionary*, and then gives "eager" for the meaning in this passage. But Cotgrave only refers to "position," the "etc." of Dyce standing for "or first, principal, chief, or soonest," which completely vitiates his false quotation. Perhaps the word gained this sense through confusion with "brim" (verb) often used by Holland of swine. "More prime than goats or monkies in their prides" is a line in Sampson's *Vow Breaker*, 1636—obviously a reminiscence of the passage here. See "Probal," above (note) II. iii. 350.

404. *goats*] Compare Cotgrave in *v. Paillard*: "Paillard comme un Verrat.

As salt as wolves in pride, and fools as gross
As ignorance made drunk. But yet, I say,
If imputation and strong circumstances,
Which lead directly to the door of truth,
Will give you satisfaction, you may have 't.

Oth. Give me a living reason she 's disloyal.

Iago. I do not like the office:
But sith I am enter'd in this cause so far,
Prick'd to it by foolish honesty and love,
I will go on. I lay with Cassio lately,
And being troubled with a raging tooth,
I could not sleep.
There are a kind of men so loose of soul,
That in their sleeps will mutter their affairs:
One of this kind is Cassio:

409. *may*] Qq, etc., *might* Ff. 412. *in*] Ff, *into* Qq. 413. *to it*] Steevens; *too't* F 1, 2; *to't* Qq, F 3, 4, Globe, Cambridge.

As lecherous as a goat (say we)." Illustrations of this (as well as "monkeys") may be found in Marston's *Scourge of Villany* (I. iii.), 1598. The proverb is in Ray, ed. 1670. See Chester's *Love's Martyr* (New Sh. Soc., reprint, p. 111), 1601: "The *gote-bucke* is a beast lasciuious, And given much to filthie venerie."

404. *monkeys*] Compare *2 Henry IV.* ii. 338. Monkeys were favourite pets, and their salacity is constantly alluded to by the dramatists.

405. *salt as wolves in pride*] These are the terms in venery applied to wolves. Compare *Gentleman's Recreation* (p. 106, ed. 1721): "A Bitch Wolf proud, will suffer a great many of the Male to follow her . . . they grow Salt but once a Year." And *Pliny* (Holland's translation), viii. 40: "The Indians take great pleasure to have their salt bitches to be lined with tygres . . . when they grow proud they leave them in the woods . . . Semblably, thus do the Gaules by their dogges that are engendred of wolves."

410. *living*] lasting, enduring. Compare *Hamlet*, v. i. 320. Malone says "A reason founded on fact and experience, not on surmise and conjecture." Warburton says "speaking, manifest."

411. *office*] duty.

413. *Prick'd*] goaded, spurred. Compare *Two Gentlemen*, III. i. 8.

414. *lay with Cassio*] Men, even in the highest rank, formerly lay together, as is common still provincially among lower grades. See "bedfellow" in Nares' *Dictionary*, and note to that word in *Henry V.* II. ii. The custom is constantly mentioned. In a letter "from Trim in Ireland," Sir John Harington says: "In all this journey I was comerade to the Earl of Kildare, and slept both on one pillow every night for the most part" (*Nugæ Antiquæ*).

In sleep I heard him say "Sweet Desdemona,
Let us be wary, let us hide our loves;"
And then, sir, would he gripe and wring my hand,
Cry "O sweet creature!" and then kiss me hard,
As if he pluck'd up kisses by the roots,
That grew upon my lips: then laid his leg
Over my thigh, and sigh'd and kiss'd, and then
Cried "Cursed fate that gave thee to the Moor!"

Oth. O monstrous! monstrous!

Iago. Nay, this was but his dream.

Oth. But this denoted a foregone conclusion:
'Tis a shrewd doubt, though it be but a dream.

Iago. And this may help to thicken other proofs
That do demonstrate thinly.

Oth. I 'll tear her all to pieces.

Iago. Nay, but be wise: yet we see nothing done;
She may be honest yet. Tell me but this;
Have you not sometimes seen a handkerchief
Spotted with strawberries in your wife's hand?

Oth. I gave her such a one; 'twas my first gift.

Iago. I know not that: but such a handkerchief—
I am sure it was your wife's—did I to-day

421. *wary*] *merry* Q 1. 423. *Cry "O*] *Cry, oh* Ff, *cry out,* Qq; *and then*] Qq, *then* Ff. 429. *denoted*] *deuoted* Q 1. 430, 431. *'Tis a . . . dream.* Iago. *And . . .*] Iag. *'Tis a . . . dreame, And . . .* Q 1. 433. *but*] Qq, *yet* Ff. 439. *wife's*] Rowe; *wives* Qq, Ff.

422. *gripe*] grasp, clasp, squeeze. Frequently used in the sense of "seize" (not with affection) by Shakespeare. Compare Cooke's *Greene's Tu Quoque* (*Ancient British Drama*, ii. 546): "marry I would have you go to him, take him by the hand and gripe him."

429. *foregone conclusion*] previous trial or experience. Not our sense.

436. *spotted with strawberries*] worked in spots to represent strawberries. Compare *Coriolanus*, I. iii. 56: "What are you sewing here? A fine spot." A metaphor borrowed from, perhaps, or equivalent to the French "*marqueté*: spotted, diversified or covered with sundry coloured spots; also, inlayed; wrought all over with small pieces of sundry colours" (Cotgrave).

For my free speech! You must awhile be patient:
What I can do I will; and more I will
Than for myself I dare: let that suffice you.

Iago. Is my lord angry?

Emil. He went hence but now,
And certainly in strange unquietness.

Iago. Can he be angry? I have seen the cannon,
When it hath blown his ranks into the air,
And, like the devil, from his very arm
Puff'd his own brother; and can he be angry?
Something of moment then: I will go meet him:
There's matter in't indeed if he be angry.

Des. I prithee, do so. [*Exit Iago.*
Something sure of state,
Either from Venice or some unhatch'd practice
Made demonstrable here in Cyprus to him,
Hath puddled his clear spirit; and in such cases
Men's natures wrangle with inferior things,
Though great ones are their object. 'Tis even so;
For let our finger ache, and it indues

135. *can he be*] Qq, etc., *is he* Ff. 143. *Though*] Ff; *Tho* Q 1, 2; *The* Q 3; *their*] Ff, *the* Qq. 144. *indues*] *endues* Qq, Ff; *subdues* Johnson conj.

having for synonyms "pin," "clout" (Fr. *clou*), "prick," "mark," "white," and "centre." See *Lear*, I. iv. 159, and Craig's note; and *Hamlet*, IV. i. 42. The word is rare outside Shakespeare, but out of many senses for *Blanc* in Cotgrave, it stands second: "*Blanc*: A blank, white, whitenesse, or white thing: the white or mark of a pair of butts," etc.

135.] Something is understood after brother. Malone supplies "cool and unruffled"; Booth, "and yet he stood unmoved."

139. *unhatch'd practice*] undeveloped plot.

140. *demonstrable*] Abbott (*Gr.* 492) gives several examples from Shakespeare of "words in which the accent was nearer the beginning than with us." This play received a small meed of Abbott's attention. This adjective is not used elsewhere in Shakespeare.

141. *puddled*] Compare "muddied," *Hamlet*, IV. v. 81. Shakespeare uses the word "puddled" literally in *Comedy of Errors*, V. i. 173.

144. *finger ache*] Compare the proverb "When the head aketh all the body is the worse" (Camden). The proverb has the merit of truth. Perhaps ladies find this true also.

Our other healthful members even to that sense
Of pain. Nay, we must think men are not gods,
Nor of them look for such observancy
As fits the bridal. Beshrew me much, Emilia,
I was, unhandsome warrior as I am,
Arraigning his unkindness with my soul;
But now I find I had suborn'd the witness,
And he 's indicted falsely.

Emil. Pray heaven it be state-matters, as you think,
And no conception nor no jealous toy
Concerning you.

Des. Alas the day, I never gave him cause!

Emil. But jealous souls will not be answer'd so;
They are not ever jealous for the cause,
But jealous for they are jealous: 'tis a monster
Begot upon itself, born on itself.

Des. Heaven keep that monster from Othello's mind!

145. *even to that sense*] Qq, *even to a sense* Ff, *with a sense* Pope. 147. *observancy*] *observancie* F 1; *observances* Qq, Steevens (1793), etc., Globe; *observance* F 2, 3, 4. 152. *indicted*] Collier; *indited* Qq, Ff. 161. *that*] Qq, *the* Ff.

144. *indues*] endows. A corruption of "endue," which was an older spelling of "endow." Skeat says this word is totally distinct from "indue," to invest, clothe or supply with. (See Spenser's *Faerie Queene*, III. vi. 35.) He goes on to say "some of our best writers seem to have much confused them. For instance see Shakespeare's *Twelfth Night*, I. v. 105, *Othello*, III. iv. 146 [the present passage], etc.; Spenser, *Faerie Queene*, II. ii. 6. See Todd's Johnson."

147. *observancy*] observance, duty, respect. Not elsewhere in Shakespeare. For observance, see *As You Like It*, V. ii. 102; *Merry Wives*, II. ii. 203; and Chaucer, *Annel. and Arc.*, 218.

149. *unhandsome warrior*] unfair assailant (Johnson). See II. i. 182, and I. iii. 163 (note). Compare the sentiment here with *Sonnet* 49:

"And this my hand against myself uprear,
To guard the lawful reasons on thy part."

157-160.] Emilia and Iago both speak so feelingly of the horrors of this passion, that there can be little doubt Iago's jealousy was a very living thing in their domestic life, whether causefully or not (and she was fully capable of giving cause) we are not told. See note at III. iii. 298; and compare her speech at IV. iii. 85.

159. *monster*] See above, III. iii. 167.

Emil. Lady, amen.

Des. I will go seek him. Cassio, walk hereabout:
If I do find him fit, I 'll move your suit,
And seek to effect it to my uttermost.

Cas. I humbly thank your ladyship.
[*Exeunt Desdemona and Emilia.*

Enter BIANCA.

Bian. Save you, friend Cassio!

Cas. What make you from home?
How is it with you, my most fair Bianca?
I' faith, sweet love, I was coming to your house.

Bian. And I was going to your lodging, Cassio.
What, keep a week away? seven days and nights?
Eight score eight hours? and lovers' absent hours,
More tedious than the dial eight score times?
O weary reckoning!

Cas. Pardon me, Bianca:
I have this while with leaden thoughts been press'd;
But I shall in a more continuate time

169. *I' faith*] *Ifaith* Q 1, *Indeed* the rest. 172. *lovers'*] Theobald, etc. *lovers* Qq, F 1; *loves* F 2, 3, 4. 174. *O*] *No* Q 1, *Oh* the rest. 175. *leaden*] *laden* Q 1. 176. *continuate time*] Ff, Q 2; *convenient time* Q 1; *continuate: of time* Q 3.

167. *make*] do. See I. ii. 49.

171. *week*] This brings in the confusion of "time" again. Coupling this with "leaden thoughts" below, it would need to be a week at least since Cassio was cashiered.

176. *continuate*] *New Eng. Dict.* quotes this passage, explaining the word "continuous in order of time, uninterrupted in duration." It gives two other examples (both "continuate history"), one of which, from Godwin's *Bishops of England*, 1601 (p. 136), is earlier than *Othello*. "Continuate goodness" in *Timon*, I. i. 11, is explained "lasting," "chronic." The word seems to mean here "frequently recurring, assiduous," and is exactly illustrated by the following passage in Burton's *Anatomy of Melancholy* (II. iii. 8): "yet they have *lucida intervalla*, sometimes well and sometimes ill; or if more *continuate*, as the Vejentes were to the Romans, 'tis *hostis majis assiduus quam gravis* (Livius), a more durable enemy than dangerous." The

Strike off this score of absence. Sweet Bianca,
[*Giving her Desdemona's handkerchief.*
Take me this work out.

Bian. O Cassio, whence came this?
This is some token from a newer friend:
To the felt absence now I feel a cause:
Is 't come to this? Well, well.

Cas. Go to, woman!
Throw your vile guesses in the devil's teeth,
From whence you have them. You are jealous now
That this is from some mistress, some remembrance:
No, by my faith, Bianca.

Bian. Why, whose is it?

Cas. I know not, sweet: I found it in my chamber.
I like the work well: ere it be demanded—
As like enough it will—I 'ld have it copied:
Take it, and do 't; and leave me for this time.

Bian. Leave you! wherefore?

Cas. I do attend here on the general;
And think it no addition, nor my wish,
To have him see me woman'd.

181. *Well, well*] omitted Q 1. 185. *by my faith*] Q 1, *in good troth* the rest; *whose*] Q 2, 3, F 3, 4; *who's* Q 1, F 1, 2. 186. *sweet*] Qq, *neither* Ff (ending line). 188. *I'ld*] *I'de* Qq, *I would* Ff.

meaning is paraphrased by such words as "times more (nearly) joined together." Burton has "a continuate cough" in another place, meaning "chronic."

178. *Take . . . out*] copy. See below, line 189, and III. iii. 297, for note on expression.

184. *remembrance*] keepsake. See III. iii. 392.

186. *I know not*] See note at III. iii. 298.

192. *addition*] credit, outward honour. Compare Jonson's *Sejanus*, ii. 1, 1601:

"What act, though ne'er so strange
and insolent,
But that addition will at least bear
out,
If 't do not expiate?"

193. *woman'd*] accompanied by a woman. Abbott says (*Grammar*, 290), "it may be said that any noun or adjective could be converted into a verb by the Elizabethan authors, generally in an active signification." He culls a number of examples from Shakespeare, but omits this remarkable one.

Bian. Why, I pray you?

Cas. Not that I love you not.

Bian. But that you do not love me.

I pray you, bring me on the way a little; accompany

And say if I shall see you soon at night.

Cas. 'Tis but a little way that I can bring you;

For I attend here: but I'll see you soon.

Bian. 'Tis very good; I must be circumstanced.

[*Exeunt.*

ACT IV

SCENE I.—*Cyprus. Before the Castle.*

Enter OTHELLO *and* IAGO.

Iago. Will you think so?

Oth. Think so, Iago!

Iago. What,

To kiss in private?

193, 194. *Why . . . not*] omitted Q 1. 196. *night.*] Qq, *night?* Ff.

Act IV. Scene I.

Cyprus. Before the Castle] The Same Capell; A Room of State Rowe; A Court before the Palace Theobald. 1, 2. *What . . . private?*] arranged as by Capell, one line Ff, Qq; continued to Othello Lettsom conj.

195. *bring*] accompany. The expression "bring one in the way" occurs in *Measure for Measure*, I. i. 62; *Winter's Tale*, IV. iii. 122.

196. *soon at night*] Schmidt's explanation must be quoted "=this very night, so early as to-day in the evening." These words occur half a dozen times in Shakespeare, with whom the expression seems to have been a favourite. See *Merry Wives*, I. iv. 8. "Soon" means presently, quickly; "at night" = to-night in our sense. "*Soon at night*: tantost au soir," Sherwood's *Index to Cotgrave*. The phrase occurs in Dekker (*Satiromastix*) and Jonson (*Eastward Ho*). The expression also occurs in the *Play of Stucley* (line 989), *circa* 1598.

199. *circumstanced*] agreeable to circumstances, made a "thing" of. Spoken no doubt, bitterly, as the preceding words are. Compare Cotgrave: "*Circonstancié*: Circumstanced; furnished with circumstances; or *compassed, as with circumstances.*" See "woman'd," line 193, above.

Oth. An unauthoriz'd kiss.
Iago. Or to be naked with her friend a-bed
An hour or more, not meaning any harm?
Oth. Naked in bed, Iago, and not mean harm!
It is hypocrisy against the devil:
They that mean virtuously and yet do so,
The devil their virtue tempts and they tempt heaven.
Iago. So they do nothing, 'tis a venial slip:
But if I give my wife a handkerchief—
Oth. What then?
Iago. Why, then, 'tis hers, my lord; and being hers,
She may, I think, bestow't on any man.
Oth. She is protectress of her honour too:
May she give that?
Iago. Her honour is an essence that's not seen;
They have it very oft that have it not:
But for the handkerchief—
Oth. By heaven, I would most gladly have forgot it:
Thou said'st—O, it comes o'er my memory,
As doth the raven o'er the infected house,

3. *a-bed*] *abed* Qq, Steevens, Craig; *in bed* Ff, Globe. 9. *So they*] Qq, Steevens, Globe; *If they* Ff, Craig. 14. *too*] *to* Q 1. 21. *infected*] Qq; *infectious* Ff, Rowe.

2. *unauthoriz'd*] Walker insists that the accent here is on the penult; and Abbott (491) gives a similar sounding to the word in *Macbeth*, III. iv. 66: "Authór | iz'd by | her gran | dam Shame | itself." I am sceptical in both passages, and prefer the accent as now, which was at this time unfixed. In Lover's *Compt.* 104 (quoted by Abbott) it must be so situated, but I disagree with him again in *Sonnet* xxxv: "Authorizing thy trespass with compare."

6-8.] It is dissimulation to the devil to act wickedly in outward appearances, and yet "mean virtuously"; and those that do so are seduced in the end by the devil, and they provoke heaven.

17.] "People often have honour (*i.e.* are honoured) who are devoid of honour." But if the two senses of the word be not allowed here, the passage must mean, if it can mean "They *seem* to have it, that have it not."

19.] The poison, so skilfully administered, has taken such a hold of Othello, that the results have almost obliterated the memory of how it was administered.

21. *raven*] Compare *King John*, IV. iii. 153. The raven, besides foretelling death to the sick, was believed

Boding to all—he had my handkerchief.

Iago. Ay, what of that?

Oth. That's not so good now.

Iago. What,
If I had said I had seen him do you wrong?
Or heard him say—as knaves be such abroad,
Who having, by their own importunate suit,
Or voluntary dotage of some mistress,
Convinced or supplied them, cannot choose
But they must blab.

Oth. Hath he said anything?

Iago. He hath, my lord; but be you well assured,
No more than he'll unswear.

Oth. What hath he said?

Iago. Faith, that he did—I know not what he did.

Oth. What? what?

25. *heard*] *heare* F 2; *hear* F 3, 4. 27. *Or*] *Or by the* Q 1. 28. *Convinced*] F 2, 3, 4; *Conuinced* Q 1 (Devonsh. and Chip.) F 1; *Concured* Q 1 (Capell), Q 2; *Conjured* Q 3. 29. *blab.*] Qq, Ff; *blab:* Capell; *blab—* Jennens, Globe, Cambridge. 32. *Faith*] Q 1, *Why* (the rest). 33. *What? what?*] Ff; *But what?* Q 1; *What?* Q 2, 3.

to carry infection on his wings. See *Tempest*, I. ii. 322. Marlowe has both these superstitions in one passage in the *Jew of Malta*, often quoted. Compare Peele, *Loves of David*, etc., "Like as the fatal raven, that in his voice carries the dreadful summons of our deaths" (p. 469, ed. 1874, 1599). And Guilpin's *Skialetheia*, 1598: "Like to the fatall ominous raven, which tolls the sick man's dirge within his hollow beak" (*To Deloney*, p. 5, rept.). This unluckiness of the raven is not borne out by ancient writers.

27. *dotage*] excessive fondness (Schmidt). Compare *Much Ado*, II. iii. 175, 274, and *Antony and Cleopatra*, I. i. 1 and I. ii. 121.

28. *Convinced or supplied*] overcome them by means of importunacy, or satisfied their wants. For "convinced," compare *Cymbeline*, I. iv. 104; for "supplied," see *Measure for Measure*, V. i. 212, and *Macbeth*, I. vii. 64. "Convince" more commonly means "convict" in writers of this time, but the present use occurs twice in the *Triall of Treasure* (Haz. *Dods*. pp. 267, 268), 1567. Compare also B. Jonson, *Barth. Fair*, i. 1, 1614: "Win! this cap does convince" (overpowers by its beauty).

29. *blab*] tell what ought to be kept secret, as in *Venus and Adonis*, 126. The word (verb and substantive) was formerly in good usage, abundantly. It is now mainly provincial. So sedate a writer as Milton uses it in *Comus* and *Samson Agonistes*.

30.] For a similar bit of casual malice, see II. iii. 240.

Iago. Lie—

Oth. With her?

Iago. With her, on her; what you will.

Oth. Lie with her! lie on her!—We say lie on her, when they belie her.—Lie with her! that 's fulsome! Handkerchief—confessions—handkerchief! To confess, and be hanged for his labour. First, to be hanged, and then to confess; I tremble at it. Nature would not invest herself in such shadowing passion without some instruction. It is not words that shake me thus. Pish! Noses, ears and lips. Is 't possible?—Confess?—Handkerchief?—O devil!

[*Falls in a trance*.

36. *her! that's*] *her, Zouns, that's* Q 1, Cambridge. 37. *confessions*] Ff, *confession* Qq. 38–44. *To confess . . . devil!*] omitted Q 1. 41, 42. *instruction*] *induction* Warburton.

35–44.] Abbott (*Gram.* 511) says, "The highest passion of all expresses itself in prose, as in the fearful frenzy of Othello [this passage], and *Lear*, IV. vi. 130." But the lines here are rather the disjointed ravings of one on the confines of insanity.

38. *confess, and be hanged*] An old saying. Steevens refers to Marlowe, *Jew of Malta*, IV. 2: "Blame not us but the proverb, Confess and be hanged; pull hard." It occurs in Dekker, *Honest Whore*, Pt. II.; and in Sharpham's *Cupid's Whirligig*, Act V. As late as 1689, in Pitman's *Relation, etc.* (Arber's *English Garner*, vii. 337), I find: "That common saying, confess and be hanged."

41. *shadowing passion*] passion overspreading and intensifying itself with gloom. In the sense of "hide" (as with a cloud), the verb occurs in *Macbeth*, V. iv. 5; and compare Ben Jonson, *Every Man in His Humour*, I. ii. 96, "to conceal such real ornaments as these, and shadow their glory." It is used in the sense of intensifying a gloom by Armin, *Foole upon Foole* (Grosart, p. 6): "Iacke seeing they were sad, had this writ in simplicitie to shaddow it" (make it worse for them). Johnson explains the sentence: "This passion, which spreads its clouds over me, is the effect of some agency more than the operations of words; it is one of those notices which men have, of unseen calamities." Hanmer here adopted Warburton's emendation confidently put forth: "The ridiculous blunder of writing *instruction* for *induction* (for so it should be read) has indeed sunk it into arrant nonsense" (!)

43. *Pish!*] See II. i. 268. Steevens refers, at "noses, ears, and lips," images conjured up by Othello in his agony, to *Winter's Tale* I. ii. 285. Othello pictures to himself the enactments of his supposed faithless wife with Cassio.

Iago. Work on,
My medicine, work! Thus credulous fools are caught:
And many worthy and chaste dames even thus,
All guiltless, meet reproach. What, ho! my lord!
My lord, I say! Othello!

Enter CASSIO.

How now, Cassio!

Cas. What 's the matter?

Iago. My lord is fallen into an epilepsy:
This is his second fit; he had one yesterday.

Cas. Rub him about the temples.

Iago. No, forbear;
The lethargy must have his quiet course:
If not, he foams at mouth, and by and by
Breaks out to savage madness. Look, he stirs:
Do you withdraw yourself a little while,
He will recover straight: when he is gone,

45-49. *Work on . . . Othello!*] as in Ff, prose in Qq. 46. *medicine, work!*] Theobald, etc.; *medicine worke:* Qq; *medicine workes* (or *works*) Ff, Rowe. 53. *No, forbear;*] omitted Ff.

46-48.] These lines show the unreality of Iago's motives with which he formerly pretended to salve his conscience. He finds that he can ruin the happiness of innocent people. He can do it causelessly, and he is triumphant. He rejoices not only at his skill, but because he finds such actions as his are in themselves delightful. See II. iii. 372.

54. *lethargy*] Perhaps Shakespeare recalls here the poison, "the fraught of Aspicks' tongues" (III. iii. 451), of which lethargy was known to be the result, ending in death. Thus *Pliny*, xxix. 4: "those medicines which are ordained for the lethargy . . . for surely they are knowne to bee very proper against that drowsinesse, which is occasioned by the venome of the Aspis." This part of Othello's attack is more in harmony with the aspic than with epilepsy, in which the heaviness follows the violent spasms. The Roman plays were in Shakespeare's mind at this time. See below, line 119.

57.] It was natural to suggest that Cassio should withdraw, as he knows Othello is angry with him and might be made worse. Iago has his own reasons, lest there should arise explanations. See V. i. 21.

I would on great occasion speak with you.
[*Exit Cassio.*
How is it, general? have you not hurt your head?
Oth. Dost thou mock me?
Iago. I mock you! no, by heaven.
Would you would bear your fortune like a man!
Oth. A horned man 's a monster and a beast.
Iago. There 's many a beast then in a populous city,
And many a civil monster.
Oth. Did he confess it?
Iago. Good sir, be a man;
Think every bearded fellow that 's but yoked
May draw with you: there 's millions now alive
That nightly lie in those unproper beds
Which they dare swear peculiar: your case is better.
O, 'tis the spite of hell, the fiend's arch-mock,
To lip a wanton in a secure couch,

60. *head*] *hand* F 2, 3, 4. 61. *thou*] omitted Q 3; *you! no, by*] Steevens (1793) *et seq.*; *you? no by* Q 1, 2; *you not, by* Ff. 62. *fortune*] Ff, *fortunes* Qq; *like*] *life* F 2. 66. *it*] omitted Qq; *Good sir*] *God sir* Q 1 (Capell). 69. *lie*] *lyes* Q 1. 70. *case*] Qq, F 1; *cause* F 2, 3, 4, Rowe.

60, 61. *hurt your head . . . mock*] No doubt a malicious reference to the horns of cuckoldom by Iago, on purpose to torture him. Othello takes it so. And Iago deals with it as an accepted fact. In Jonson's *Every Man in His Humour*, II. ii. 19*a*, Kitely makes the same allusion in his jealousy: "Troth my head akes extremely on a sudden." See above, III. iii. 285.

63, 64. *horned man . . . city*] Compare Jonson, *Every Man in His Humour*, V. i.: "See what a drove of horns fly in the air . . . watch where they fall, See, see! on heads that think they have none at all." And see quotation below at V. ii. 284 (note).

69. *unproper*] not peculiarly their own; with perhaps a play on the sense "indecent." The word is not used elsewhere by Shakespeare; and "improper" (unbecoming) only once, in *Lear*, V. iii. 221.

70. *peculiar*] private, one's own. See I. i. 60.

72. *lip*] kiss. See *Antony and Cleopatra*, II. v. 30. It occurs in a song in Lyly's *Mother Bombie* (v. 3), 1594, and in *Eastward Ho*, I. i. (Bullen's *Marston*, iii. p. 21): "Be you two better acquainted. Lip her, lip her, knave."

72. *secure*] free from care. Iago here seems to be combating Othello's views at III. iii. 340–350. Possibly he wishes to disarm a return of the physical violence he probably experienced at III. iii. 360.

And to suppose her chaste! No, let me know;
And knowing what I am, I know what she shall be.
Oth. O, thou art wise; 'tis certain.
Iago. Stand you awhile apart;
Confine yourself but in a patient list.
Whilst you were here o'erwhelmed with your grief—
A passion most unsuiting such a man—
Cassio came hither: I shifted him away,
And laid good 'scuse upon your ecstasy;
Bade him anon return and here speak with me;
The which he promised. Do but encave yourself,
And mark the fleers, the gibes and notable scorns,
That dwell in every region of his face;

77. *o'erwhelmed*] *ere while mad* Q 1, Steevens. 78. *unsuiting*] Theobald, etc.; *unsuting* Q 1 (Devonsh.); *unfitting* Q 1 (Capell), Q 2, 3, Dyce (ed. 3); *resulting* Ff, Rowe. 80. *'scuse upon*] *scuse, upon* Qq; *scuses upon* F 1; *scuses on* F 2, 3, 4. 81. *Bade*] *Bid* Q 1, *Bad* (the rest); *return*] *retire* Qq. 82. *Do*] omitted Qq; *encave*] Ff, *incaue* Qq. 83. *fleers*] *Ieeres* Q 1 (Devonsh.); *geeres* Q 1 (Capell), Qq; *gibes*] *Iibes* Q 1.

76. *in a patient list*] within the bounds of patience. For "list," see *Hamlet*, IV. v. 98.

79. *shifted*] removed, changed.

80. *'scuse*] The dropping of prefixes was very frequently indulged in, for the sake of metre, by writers of this period. See Abbott, 460. The present example occurs again in *Merchant of Venice*, IV. i. 34.

80. *ecstasy*] trance, fit, swoon. Not used elsewhere by Shakespeare in this sense. Compare Cotgrave: "*Extase*: An extasie, or trance; a ravishment, or transportation of the spirit, by passion," etc.

82. *encave*] hide, as in a cave. See II. i. 18, 87. This is the sole example in *New Eng. Dict.* At "incave" (the Quartos' reading here), several examples of a later date are quoted, all, however, referring literally to a "cave."

83. *fleers*] looks of contempt. The verb "to fleer" occurs four times in Shakespeare, and the same number of times in Ben Jonson, but the substantive only here. See Palsgrave, 1530, quoted in Halliwell, for the verb. The earliest example of the substantive in *New Eng. Dict.*, after the present, is from Fuller's *Two Sermons*, 1654. It is alive in Scotch dialect. Mr. Craig, however, sends me from *The Puritan*, Act IV., 1607: "I have took note of thy fleers a good while."

84. *region of his face*] Compare "region of my breast," *Henry VIII.* II. iv. 184, and *Lear*, I. i. 145, "region of my heart," where Craig quotes the latter words from Ford's *Lady's Trial* III. iii. 27 (1639). Compare Holland's *Pliny*, beginning the 8th chapter of Book XXX. (1601): "For them that are troubled with the stone, it is good to anoint the region of the bellie with Mouse dung." Hence, perhaps,

For I will make him tell the tale anew,
Where, how, how oft, how long ago and when
He hath and is again to cope your wife:
I say, but mark his gesture. Marry, patience;
Or I shall say you are all in all in spleen,
And nothing of a man.

Oth. Dost thou hear, Iago?
I will be found most cunning in my patience;
But—dost thou hear?—most bloody.

Iago. That 's not amiss;
But yet keep time in all. Will you withdraw?
[*Othello retires.*
Now will I question Cassio of Bianca,
A housewife that by selling her desires
Buys herself bread and clothes: it is a creature

96. *clothes*] Steevens (1793) *et seq.*, *cloathes* Qq, *cloath* Ff.

Shakespeare took it; or it may be an earlier term amongst the physicists. It was applied by them to the divisions of the atmosphere. But it seems to be of French origin. Cotgrave has "*La region du cœur.* The site or seat of the heart." Burton (*Anatomy of Melancholy*, I. I. ii. 4, 1621) divides the body into the upper, middle, and lower regions. Steevens gave no instance, but makes a reference, unusually weak for him, to a play by Congreve! Another instance occurs in *Pliny*, xxxiv. 18: "the loines and region of the reines."

87. *cope*] have to do with.

88. *gesture*] expression, outward mien or manner, especially of the face. See again lines 103, 139, below; and note at "favour," I. iii. 346. See Cotgrave, "*Geste*: Gesture, fashion, behaviour . . . also, a making of signs or countenances," etc. Compare also Holland's *Plinie*, xxxv. 10: "hee first exactly kept the sundrie habits and gestures of the countenance."

89. *all in all*] An expression of mere enforcement for "all" (Schmidt). It occurs as early as Tyndale's *Treatises*, *circa* 1530; and several times in Shakespeare, as in *Hamlet*, I. ii. 187.

89. *spleen*] A fit of passion (Schmidt). "A hare-brained Hotspur, governed by a spleen," *1 Henry IV.* V. ii. 19. Gifford, in a note to Ford's *Love's Sacrifice*, I. ii., says: "The spleen seems to have been considered as the source of any sudden or violent ebullition, whether of mirth or of anger." Laughter and melancholy came especially within its control. Pliny tells us that the spleen "being taken away, laughter is gone." See IV. iii. 93 (note).

93. *keep time*] keep measure, act without hurry.

95. *housewife*] See II. i. 112 (note). Iago's account of Bianca seems worse than she merits. That is the usual tendency of his descriptions. See below, line 156 (note).

That dotes on Cassio; as 'tis the strumpet's plague
To beguile many and be beguiled by one.
He, when he hears of her, cannot refrain
From the excess of laughter. Here he comes.

Re-enter CASSIO.

As he shall smile, Othello shall go mad;
And his unbookish jealousy must construe
Poor Cassio's smiles, gestures and light behaviour,
Quite in the wrong. How do you now, lieutenant?

Cas. The worser that you give me the addition
Whose want even kills me.

Iago. Ply Desdemona well, and you are sure on 't.
Now, if this suit lay in Bianca's power,

99. *refrain*] Qq *et seq.*; *restraine* Ff, Rowe. 102. *construe*] *conster* Qq, *conserue* Ff. 103. *behaviour*] Qq, *behaviours* Ff. 104. *now*] Qq, omitted Ff. 105. *give*] Qq, F 1; *gave* F 2, 3, 4. 108. *power*] Qq, *dowre* Ff.

98. *beguile . . . beguiled*] This is the latest use I have met with of a very early proverb. Compare Chaucer, *Reve's Tale*, line 399: "And therefore this proverb is seyd fulsooth, Him that nat wene wel that yvel dooth; A gylour shal himself bigyled be." *Romant of the Rose*, 5759: "Begyled is the gyler thanne." Gower, *Conf. Amant.* iii. 47 (bk. vi.), *circa* 1393: "For often he that will beguile, Is guiled with the same guile, And thus the guiler is beguiled." Caxton's *Æsop.* ii. 12 (Jacob's ed. i. 50), "He that begyleth other is ofthyme begyled himself." See Skeat's note in Chaucer, and to *Piers Plowman*, ch. xxxi. 166. The sentiment is common enough (Psalms vii. 16 and ix. 15), but the words identify the line with the old proverb, old enough to have escaped all the collections.

102. *unbookish*] ignorant, blockheaded. Literally "unlettered." "Bookish" has already occurred in the normal sense (I. i. 24). Iago is hard to please, he sneers at Cassio for the one extreme, and now at Othello for the other. I presume a "nonce-word." Fuller (*Worthies*, Northampton) has a similar term "unbook-learned." This word has escaped all dictionaries I have referred to (Halliwell, Nares, etc.). There are notes upon its meaning by Furness, White, and Walker in the former's edition of this play, which appear to me ludicrously far-fetched. Walker regrets the lack of *Books of Jealousy*, to which Shakespeare might here refer, but there were such books. Benedetto Varchi's *Blazon of Jealousy* (translated by Tofte, 1615) was written long before this; it appears to have been popular in the original, which, I suppose, Othello "must construe"! But I am sceptical of any such allusion.

105. *addition*] title. See IV. ii. 163, below. See *Hamlet*, I. iv. 20, and Dowden's note.

How quickly should you speed!
Cas. Alas, poor caitiff!
Oth. Look, how he laughs already!
Iago. I never knew woman love man so.
Cas. Alas, poor rogue! I think, i' faith, she loves me.
Oth. Now he denies it faintly and laughs it out.
Iago. Do you hear, Cassio?
Oth. Now he importunes him
To tell it o'er: go to; well said, well said.
Iago. She gives it out that you shall marry her:
Do you intend it?
Cas. Ha, ha, ha!
Oth. Do you triumph, Roman? do you triumph?
Cas. I marry her! what, a customer! I prithee, bear some charity to my wit; do not think it so unwholesome. Ha, ha, ha!
Oth. So, so, so, so: they laugh that win.

110.] Marked "Aside" by Theobald, Steevens (1793), etc. (This applies to all Othello's speeches to "Exit Bianca," line 161.) 111. *woman*] Ff, Globe, Craig; *a woman* Qq, Steevens, etc., Cambridge. 112. *i' faith*] *ifaith* Q 1, *indeed* (the rest). 115. *it o'er*] *it on* Q 1, 2; *it out* Q 3; *well said, well said*] Ff, *well said* Qq. 119. *you . . . you*] Qq, *ye . . . you* Ff; *Roman*] *rogue* Warburton. 120. *I marry her!*] Steevens (1793), *I marry her?* Qq, *I marry.* Ff; *what, a customer!*] *what? a customer;* Ff, Q 2; omitted Q 1; *I prithee*] *I prethee* Qq; *prythee* F 1, 2; *prethee* F 3; *prithee* F 4. 123. *So, so, so, so.*] *So, so:* F 3, 4, Rowe; *they*] omitted Q 1; *win*] F 4; *wins* Qq, F 1, 2, 3 (*winnes*).

109. *caitiff*] wretch. Used pitifully, but not abusively. Compare *Venus and Adonis*, 914: "she finds a hound, And asks the weary caitiff for his master." I am indebted to Mr. Craig for this good parallel from Bernard's *Terence in English* (p. 435, ed. 1607). *Phormio*, I. i. 1598: "What shall I do, whom shall I find to be my friend —poor caitiff."

115. *well said*] well done. See II. i. 167; and below, V. i. 98.

119. *triumph, Roman*] Purnell here remarks that Shakespeare had been studying for the Roman plays about this time. He had been studying *Pliny* (Holland, 1601), who enters largely upon such matters.

120. *customer*] See *All's Well*, V. iii. 287. There were many such synonyms. Compare S. Rowlands, *Letting of Humour's Blood, etc.*, Epigr. 29, 1600: "a punk, or else one of the dealing trade"; an expression which occurs again in *Time's Whistle*, 1615.

122. *unwholesome*] Compare *Hamlet*, IV. v. 52.

Iago. Faith, the cry goes that you shall marry her.

Cas. Prithee, say true.

Iago. I am a very villain else.

Oth. Have you scored me? Well.

Cas. This is the monkey's own giving out: she is persuaded I will marry her, out of her own love and flattery, not out of my promise.

Oth. Iago beckons me; now he begins the story.

Cas. She was here even now: she haunts me in every place. I was the other day talking on the sea-bank with certain Venetians; and thither comes this bauble, and, by this hand, she falls me thus about my neck;—

Oth. Crying "O dear Cassio!" as it were: his gesture imports it.

124. *Faith*] Q 1, *Why* the rest; *that*] omitted Q 1; *shall*] omitted F 1, 2. 127. *scored me? Well*] F 1, Q 2, 3; *stor'd me well.* Q 1; *scoar'd me; well.* F 2, 3, 4. 131. *beckons*] Qq, F 3, 4; *becomes* F 1; *becons* F 2. 136. *this*] Qq, Jennens, etc., Craig; *the* Ff, Globe. 136, 137. *and, by this hand, she falls me thus*] Collier, Globe; *by this hand she falls thus* Q 1, Steevens; *and falls me thus* Ff; *fals me thus* Q 2, 3.

124. *you shall marry her*] See note at I. i. 21. White (ed. 2) says here: "Both Iago and Cassio are led by the occasion to make out Bianca worse, or at least lower in condition, than she was" (Furness). See my note at line 95, above.

127. *scored*] marked, branded. Compare *Antony and Cleopatra*, "let us score their backs" (IV. vii. 12). Halliwell gives a reference to Lydgate's *Minor Poems*, p. 255: "Of the yeerde sometyme I stood in awe, To be scooryd, that was al my dreede." Branding in the forehead was a legal punishment, and this is probably the allusion. Could it be made equivalent to the modern semi-slang "scored off me"? *i.e.* "got the better of me." And if it can mean to mark down a set won at anything here, it means the same at *All's Well*, IV. iii. 253. The commentators endeavour to extract the sense, as Johnson says, "Have you made my reckoning?" But they do not notice the possibility of there being a reference here to what Iago tells us was Cassio's former trade, an accountant, one who registers debits and credits, one who "scores."

135. *sea-bank*] seashore, coast. See *Merchant of Venice*, V. 11.

136. *bauble*] plaything, toy.

136. *by this hand*] occurs in most of Shakespeare's plays.

Cas. So hangs and lolls and weeps upon me; so hales and pulls me: ha, ha, ha!

Oth. Now he tells how she plucked him to my chamber. O, I see that nose of yours, but not that dog I shall throw it to.

Cas. Well, I must leave her company.

Iago. Before me! look, where she comes.

Cas. 'Tis such another fitchew! marry, a perfumed one.

140. *lolls*] *iolls* Q 2, *jolls* Q 3. 141. *hales*] Q 1, 2; *shakes* Ff. 146. *Before . . . comes*] continued to Cassio Q 2, 3. 147, 148. *'Tis . . . one*] part of Iago's speech Q 1, 2; *fitchew*] *ficho* Q 1; *marry, a . . . one.*] *marry a . . . one?* F 1.

141. *hales*] drags, hauls. "Hale" is a mere variant of "haul."

143, 144. *nose . . . throw it to*] Mutilating the nose was an old and savage form of vengeance or punishment, and the reference is something more than a mere threat. Compare *Taming of the Shrew*, "I'll slit the villain's nose" (v. i. 134), and Chapman's *Humerous Day's Mirth* (Pearson, i. 98), 1599: "swearing to slit your nose if she can catch you." In Pepys' *Diary* (March 6, 1699), Sir W. Coventry says "that he would cause his [Tom Killigrew's] nose to be slit," and a note by Lord Braybrooke states that "a year afterwards . . . Sir John Coventry was maimed in the very same way, his nose being slit to the bone by a party of hired assassins." See also note to Pepys, July 27, 1667. Cutting off a person's nose (from jealousy) is part of one of the favourite *Tales of Bidpai* (North's trans. 1570, Jacob's ed. p. 72). It was a judicial punishment at this time in several European countries.

146. *Before me*] occurs again in *Twelfth Night*, II. iii. 194; *Coriolanus*, I. i. 124. After the "Act against Swearing" (see I. i. 4, note), both author and player introduced all sorts of "perfumed oaths" on the stage, partly because swearing was so necessary an accomplishment, and partly in mockery of, or pretended respect for, the edict.

147. *such another*] Compare *Troilus*, I. ii. 282, 296; *Merry Wives*, I. iv. 160, etc. Used endearingly.

147. *fitchew*] polecat, so called from the smell. It occurs again in Shakespeare in *Lear*, IV. vi. 124, and *Troilus and Cressida*, V. i. 67. In Beaumont and Fletcher, *Bonduca* and *Scornful Lady* it is spelt "fitchock." And in Cotgrave in *v.* "pitois" and in *v.* "fissau," it is "fitch." The allusion here, as in *Lear*, is to its amorous qualities; an allusion to which is to be found in Haughton's *Woman will have*, etc. (Haz. *Dods.* x. 551): "Heere's an old ferret, polecat." Steevens, without proof, said this was "one of the cant terms for a strumpet."

147, 148. *marry, a . . . one*] The reading of the first Folio is: "marry a perfum'd one?" This gives a wholly different signification which does not seem to have been thought worthy of notice. But it may have been what Shakespeare intended, *i.e.* a sarcastic ejaculation of Cassio's equivalent to "the idea of my marrying a perfum'd one!" The sign (?) in the Folio, except

Enter BIANCA.

What do you mean by this haunting of me?

Bian. Let the devil and his dam haunt you! What did you mean by that same handkerchief you gave me even now! I was a fine fool to take it. I must take out the work? A likely piece of work, that you should find it in your chamber, and not know who left it there! This is some minx's token, and I must take out the work? There; give it your hobby-horse: wheresoever you had it, I 'll take out no work on 't.

Cas. How now, my sweet Bianca! how now! how now!

Oth. By heaven, that should be my handkerchief!

153. *the work*] *the whole worke* Q 1, Steevens. 155. *not know*] Qq, *know not* Ff. 157. *your*] Ff, *the* Qq.

on a very few exceptional occasions, represents also our (!). This would be a natural continuation of his remark above (line 120) "I marry her!" "Perfumed" here may be taken literally, which "fitchew" supports, or it may have the affected use of the time, "fashionable," "mincing," "affected." Gabriel Harvey has "perfumed brains"; Drayton, "reperfumed words"; Jonson, "perfumed terms"; Sharpham, "perfumed phrases," etc. As the reading stands, "marry" is the common asseveration.

150. *the devil and his dam*] This expression belongs to Shakespeare's earlier plays, the last in which it appears being *Merry Wives* (*circa* 1598). It is derived from a mediæval legend (Wright, *Domestic Manners*, p. 4), and seems to have become obsolete about this time. It occurs in *York Mystery Plays* (ed. Toulmin Smith, p. 300): "What þe deuyll and his dame schall I now doo?" (*circa* 1400). I find it in Roy, G. Harvey, T. Heywood, Greene, but nowhere so commonly as in Shakespeare.

153. *take out*] See III. iii. 297 (note).

156. *minx*] See III. iii. 476. Bianca's use of the word here is a clue to Othello's use of it. Bianca, in this speech, puts Iago's views of her out of court. So does her whole demeanour in V. i.

157. *hobby-horse*] Schmidt rightly says, "a term of contempt for a loose and frivolous person, either male or female." For the latter, see *Winter's Tale*, I. ii. 276; and for the former, *Love's Labour's Lost*, III. i. 32. See also Ben Jonson, *The Silent Woman*, IV. ii. 440*a*: "What a neighing hobby-horse is this?" The simile is by no means common. Dyce's notes (*Glossary*) to this word are misleading.

161. *should be*] See III. iii. 382 (note).

Bian. An you'll come to supper to-night, you may; an you will not, come when you are next prepared for. [*Exit.*

Iago. After her, after her.

Cas. Faith, I must; she 'll rail in the street else.

Iago. Will you sup there?

Cas. Faith, I intend so.

Iago. Well, I may chance to see you; for I would very fain speak with you.

Cas. Prithee, come; will you?

Iago. Go to; say no more. [*Exit Cassio.*

Oth. [*Advancing*] How shall I murder him, Iago?

Iago. Did you perceive how he laughed at his vice?

Oth. O Iago!

Iago. And did you see the handkerchief?

Oth. Was that mine?

Iago. Yours, by this hand: and to see how he prizes the foolish woman your wife! she gave it him, and he hath given it his whore.

Oth. I would have him nine years a-killing. A fine woman! a fair woman! a sweet woman!

162, 163. *An*] Qq, *If* Ff. 166. *Faith*] Q 1, omitted (the rest); *in the*] Ff, Globe, Craig; *i' the* Qq, Cambridge; *street*] Qq, *streets* Ff. 167. *Will . . . there?*] *You sup there.* Q 2, 3. 168. *Faith*] Q 1, *Yes* the rest. 178-181. Iago. *Yours, by* . . . Oth.] omitted Qq.

163, 164. *when you are next prepared for*] Never.

170. *fain*] Properly an adjective signifying "glad," "eager." Always used adverbially by Shakespeare, and with the auxiliary "would."

180.] It suits Iago to belittle Bianca, to enhance the enormity of Cassio's offence, and to lower Othello's self-respect, which he revels in doing.

181. *nine years a-killing*] Compare Webster, *White Devil* (Routledge, ed. 1877, p. 15*a*), "let her lie. Some twenty months a dying." Where it was desirable to express a considerable "number" of anything, "nine" and "twenty" were favourite and established selections. They occur in numerous sayings, equivalent to "many."

Iago. Nay, you must forget that.

Oth. Ay, let her rot, and perish, and be damned to-night; for she shall not live: no, my heart is turned to stone; I strike it, and it hurts my hand. O, the world hath not a sweeter creature: she might lie by an emperor's side, and command him tasks.

Iago. Nay, that 's not your way.

Oth. Hang her! I do but say what she is: so delicate with her needle: an admirable musician: O, she will sing the savageness out of a bear: of so high and plenteous wit and invention!

Iago. She 's the worse for all this.

Oth. O, a thousand, a thousand times: and then, of so gentle a condition!

Iago. Ay, too gentle.

Oth. Nay, that 's certain: but yet the pity of it, Iago! O Iago, the pity of it, Iago!

Iago. If you are so fond over her iniquity, give her

183. *that.*] Ff; *that* Q 2, 3; omitted Q 1. 184. *Ay,*] *I,* Ff, *And* Qq. 186. *stone*] *a stone* Q 2, 3. 191. *but*] *not* Q 2, 3. 194. *and*] *a* F 2, 3, 4; *invention!*] Craig; *invention.* Qq, *invention?* Ff (=!); *invention!*— Rowe, Steevens, etc.; *invention:*— Dyce, Globe, Cambridge. 196. *O,*] omitted Qq; *thousand, a thousand*] Ff, Steevens, Craig; *thousand thousand* Qq, Globe. 199. *Nay,*] *I* Q 1. 200. *O Iago . . . Iago!*] *the pitty* Q 1; *Oh the pitty* Q 2, 3. 201. *are*] Ff, *be* Qq.

185, 186. *heart . . . stone*] Steevens quotes *Antony and Cleopatra*, IV. ix. 16; with the severe introductory words: "This thought, as often as it occurs to Shakespeare, is sure to be received, and as often counteracts his pathos." Steevens's *inward* knowledge of Shakespeare is often very amusing.

187, 188. *creature*] Shakespeare's use of this word might be divided into two classes, the one commonplace, of any created thing or person; the other (as here) dignified and poetical, more nearly replaced by our "creation." In the latter sense, compare *Tempest*, I. ii. 7, etc.

194. *invention*] imagination. See above, II. i. 125.

197. *condition*] disposition. See II. i. 254.

201, 202. *give . . . patent*] Chalmers (quoted by Furness) found here an allusion, calculated to "electrify the audience," to "the patents of monopoly which Queen Elizabeth and King James

patent to offend; for, if it touch not you, it comes near nobody.

Oth. I will chop her into messes. Cuckold me!

Iago. O, 'tis foul in her.

Oth. With mine officer!

Iago. That 's fouler.

Oth. Get me some poison, Iago; this night. I 'll not expostulate with her, lest her body and beauty unprovide my mind again: this night, Iago.

Iago. Do it not with poison, strangle her in her bed, even the bed she hath contaminated.

Oth. Good, good: the justice of it pleases: very good.

Iago. And for Cassio, let me be his undertaker: you shall hear more by midnight.

Oth. Excellent good. [*A trumpet within.*] What trumpet is that same?

Iago. Something from Venice, sure. 'Tis Lodovico
Come from the duke: and, see, your wife is with him.

202. *touch*] Ff, *touches* Qq. 208. *night. I'll*] *night. Ile* Ff; *night Ile* Qq; *night: I'll*, Steevens, Globe, Craig.

had so frequently granted, and so often retracted." He couples this with the "hand and hearts passage" (III. iv. 46), in giving a late date to *Othello.* Compare Ben Jonson, *Every Man in His Humour*, III. ii., 1598 (32*b*): "Fore God, not I, an I might have been joined patten with one of the seven wise masters for knowing him." (The passage is not noticed by Gifford, and wrongly explained by Wheatley—"joined patentee" occurs elsewhere in Jonson.) And again in *Trial of Chevalry*, Bullen's *Old Plays*, iii. 329, 1605: "Zounds, I think he has a patten to take up all the shields i' th' country." In *The Merie Tales of Skelton* (1566), the fourth tale is "Howe the Welshman dyd desyre Skelton to ayde hym in hys sute to the Kynge for a patent to sell drynke . . . Some doth get of the Kyng by patent a castell, and some a parke, and some a forest, and some one fee, and some another," etc.

210. *unprovide*] weaken, "unprepare." His fatal resolve shook at line 200; to this "again" refers.

216. *undertaker*] take up his business. See note at II. iii. 341.

Enter LODOVICO, DESDEMONA, *and Attendants.*

Lod. God save you, worthy general!
Oth. With all my heart, sir.
Lod. The duke and senators of Venice greet you.
[*Gives him a packet.*
Oth. I kiss the instrument of their pleasures.
[*Opens the packet, and reads.*
Des. And what 's the news, good cousin Lodovico?
Iago. I am very glad to see you, signior;
Welcome to Cyprus.
Lod. I thank you. How does Lieutenant Cassio?
Iago. Lives, sir.
Des. Cousin, there 's fall'n between him and my lord
An unkind breach: but you shall make all well.
Oth. Are you sure of that?
Des. My lord?
Oth. [*Reads*] "This fail you not to do, as you will—"
Lod. He did not call; he 's busy in the paper.
Is there division 'twixt my lord and Cassio?
Des. A most unhappy one: I would do much
To atone them, for the love I bear to Cassio.
Oth. Fire and brimstone!

222. *God save you,*] Malone, etc., Craig; *Save you* Q 2, 3, F 1, 2; *Save you,* F 3, 4, Globe; *God save the* Q 1, etc., Cambridge. 223. *senators*] Qq, *the senators* Ff; [Gives . . . packet] Steevens (1793), Craig; Gives . . . letter Rowe, etc., Globe; omitted Qq, Ff. 224. [Opens . . .] Steevens, Craig; Opens the letter, and reads Rowe, etc., Globe. 233, 239, 243. *lord?*] Ff, *lord.* Qq. 236. *'twixt my*] *betweene thy* Q 1. 238. *To atone*] *T'attone* Ff, *To attone* Qq.

222. *With all my heart*] may be taken either as a reply to a salutation, or as a salutation. Compare *Lear*, IV. vi. 32, and *Timon*, III. vi. 27 (Clarke).

238. *atone*] reconcile. The verb is formed by the union of the two words.

239. *Fire and brimstone!*] Sir Toby uses these words as an execration in *Twelfth Night*, II. v. 56. Compare "sulphur," above, III. iii. 330; and below, V. II. 277. "Brimstone" and "sulphur" conveyed the idea of eternal torments, as in the "sulphurous pit" in *Lear*, IV. vi. 130.

Des. My lord?
Oth. Are you wise?
Des. What, is he angry?
Lod. May be the letter moved him;
For, as I think, they do command him home,
Deputing Cassio in his government.
Des. By my troth, I am glad on 't.
Oth. Indeed!
Des. My lord?
Oth. I am glad to see you mad.
Des. Why, sweet Othello?
Oth. Devil! [*Striking her.*
Des. I have not deserved this.
Lod. My lord, this would not be believed in Venice,
Though I should swear I saw 't: 'tis very much:
Make her amends; she weeps.
Oth. O devil, devil!
If that the earth could teem with woman's tears,
Each drop she falls would prove a crocodile.

243. *By my troth*] Q 1, *Trust me* (the rest). 244. *you mad*] *you—glad* Anon. conj. 244. *Why*] Ff, *How* Qq; *Othello?*] Qq, Ff; *Othello,—* Dyce, Globe; [Striking her.] Theobald *et seq.*; omitted Qq, Ff. 250. *woman's*] *womans* Ff, *womens* Qq.

244. *glad*] said in suppressed fury at her use of "glad." Clarke's suggested transposition of the words "glad" and "mad" mentioned by Furness is unworthy of such an acute critic. "Mad" refers back to "wise," above.

244.] Furness says here: "That Theobald added the proper stage-direction here there can be, unfortunately, no doubt. This blow is the ineffaceable blot in Othello's history, which leaves, upon me at least, a more painful impression than even the smothering. This is simply the rage of a coward; that is an act of supposed justice." It is certainly, to my thinking, the most harrowing incident in the whole of this terrible play. We are duly prepared for the remaining horrors. This is an appalling shock, and sends one's thoughts back in revolt to Brabantio's worst words about Othello. Iago has turned Othello to the devil he once called him.

250. *teem*] breed, as in *Lear*, I. iv. 302.

251. *falls*] lets fall. So in *Lucrece*, 1551: "every tear he falls."

250, 251. *tears . . . crocodile*] Compare *1 Henry VI.* III. i. 226. This myth may be found in Trevisa's translation of *Bartholomew De Proprietatibus Rerum* (1397), which was written about

Out of my sight!

Des. I will not stay to offend you. [*Going.*

Lod. Truly, an obedient lady:
I do beseech your lordship, call her back.

Oth. Mistress!

Des. My lord?

Oth. What would you with her, sir?

Lod. Who, I, my lord?

Oth. Ay; you did wish that I would make her turn:
Sir, she can turn and turn, and yet go on,
And turn again; and she can weep, sir, weep;
And she 's obedient, as you say, obedient,
Very obedient. Proceed you in your tears.
Concerning this, sir,—O well-painted passion!—
I am commanded home. Get you away;
I 'll send for you anon. Sir, I obey the mandate,
And will return to Venice. Hence, avaunt!
[*Exit Desdemona.*
Cassio shall have my place. And, sir, to-night,
I do entreat that we may sup together:
You are welcome, sir, to Cyprus. Goats and monkeys!
[*Exit.*

253. *an*] Qq, omitted Ff. 264. *home.*] *here* Q 1. 269. *Cyprus.*] *Cypres,*— Q 1.

1250. A better account is given in Sparke's *Narrative of Hawkins' Second Voyage*, 1565 (Hakluyt): "His [crocodile's] nature is ever when he would have his prey, to cry and sob like a Christian body, to provoke them to come to him, and then he snatcheth at them, and thereupon came this proverb that is applied unto women when they weep, *lachrymæ crocodili*, the meaning whereof is that as the crocodile . . . so doth a woman when she weeps" (Payne's edition, 1880, p. 34). The fable speedily passed into the hands of the poets, as Lodge, Humphrey Gifford, Ben Jonson (*Sejanus*, ii. 3), etc. It is generally set to Pliny's credit, but I do not find it there, although he has much fabulous matter concerning the crocodile.

269. *Goats and monkeys*] Othello's maddened imagination recalls Iago's words (III. iii. 404), and accepts the situation.

Lod. Is this the noble Moor whom our full senate
Call all in all sufficient? Is this the nature
Whom passion could not shake? whose solid virtue
The shot of accident nor dart of chance
Could neither graze nor pierce?
Iago. He is much changed.
Lod. Are his wits safe? is he not light of brain?
Iago. He 's that he is: I may not breathe my censure.
What he might be,—if, what he might,—he is not,
I would to heaven he were!
Lod. What, strike his wife.
Iago. Faith, that was not so well; yet would I knew
That stroke would prove the worst!
Lod. Is it his use?
Or did the letters work upon his blood,
And new-create this fault?
Iago. Alas, alas!
It is not honesty in me to speak
What I have seen and known. You shall observe him,
And his own courses will denote him so
That I may save my speech: do but go after,

271. *Is this the nature*] Ff, Globe; *This the noble nature* Qq, Steevens; *This the nature* Pope, Capell, Cambridge; *is this the noble nature* Craig. 275. *light of*] Qq, F 1; *of light* F 2, 3, 4, Rowe. 276. *censure.*] Ff, Steevens, Craig; *censure,* Qq; *censure* Jennens, Cambridge. 277.] Punctuation as in Steevens (1793); *be,—if, what*] *be, if as* Q 1; *be, if what* Q 2, 3; *be: if what* Ff, Jennens, Globe; *be, if, what* Craig. 282. *this*] Qq; *his* Ff, Rowe. 284. *him*] omitted Q 2, 3. 286. *after*] *after him* Q 2, 3.

271. *all in all*] See above, line 89.

273.] This line recalls the "slings and arrows of outrageous fortune" in *Hamlet*.

274.] Malone says: "As 'pierce' relates to 'the dart of chance,' so 'graze' is referred to 'the shot of accident.'"

276. *censure*] opinion. See II. iii. 198.

282. *new-create*] Shakespeare has close upon a half hundred such combinations in "new." They are mostly unhyphened in the old editions. "New-create" occurs again in *Tempest*, I. ii. 81, and *Henry VIII.* V. v. 42.

And mark how he continues.

Lod. I am sorry that I am deceived in him. [*Exeunt.*

SCENE II.—*A Room in the Castle.*

Enter OTHELLO *and* EMILIA.

Oth. You have seen nothing, then?

Emil. Nor ever heard, nor ever did suspect.

Oth. Yes, you have seen Cassio and she together.

Emil. But then I saw no harm, and then I heard
Each syllable that breath made up between them.

Oth. What, did they never whisper?

Emil. Never, my lord.

Oth. Nor send you out o' the way?

Emil. Never.

Oth. To fetch her fan, her gloves, her mask, nor nothing?

Emil. Never, my lord.

Oth. That 's strange.

Emil. I durst, my lord, to wager she is honest,

3. *Yes,*] Ff, *Yes, and* Qq; *she*] Qq, Ff; *her* Pope, Keightley. 9. *her gloves, her mask*] Ff, *her mask, her gloves* Qq.

Malone says here: "There are great difficulties in ascertaining the place of this Scene"; and calls attention to the words "go *in*, and weep not" (line 172), pointing to a place outside the castle; and to "shut the door" (line 28), and the subsequent address to Emilia, which decisively leads us to suppose a room inside. Malone continues: "The truth is that our poet and his audience, in this instance as in many others, were content, from want of scenery, to consider the very same spot, at one and the same time, as the outside and inside of a house" (Furness).

3. *she*] Compare *Antony and Cleopatra*, III. xiii. 98: "so saucy with the hand of she here—what's her name?" And see *Troilus and Cressida*, II. iii. 25.

12. *to*] There was much inconsistency, at this time, as to which verbs required the sign of the infinitive and which did not. The change in the language from which this arose is well explained by Abbott (*Grammar*, 349).

Lay down my soul at stake: if you think other,
Remove your thought; it doth abuse your bosom.
If any wretch have put this in your head,
Let heaven requite it with the serpent's curse!
For if she be not honest, chaste and true,
There's no man happy; the purest of their wives
Is foul as slander.

Oth. Bid her come hither: go. [*Exit Emilia.*
She says enough; yet she's a simple bawd
That cannot say as much. This is a subtle whore,
A closet lock and key of villanous secrets:
And yet she'll kneel and pray; I have seen her do't.

Re-enter EMILIA *with* DESDEMONA.

Des. My lord, what is your will?

Oth. Pray, chuck, come hither.

Des. What is your pleasure?

Oth. Let me see your eyes;
Look in my face.

Des. What horrible fancy's this?

Oth. [*To Emilia*] Some of your function, mistress,
Leave procreants alone and shut the door;

15. *have*] F 1, 2; *ha* Qq; *hath* F 3, 4. 16. *heaven*] *heavens* Q 1; *requite*] Q 1, F 2, 3, 4; *requit* F 1; *require* Q 2, 3. 18. *their wives*] *her Sex* Q 1. 24. *Pray*] Qq, *Pray you* Ff.

13. *other*] otherwise. See again, line 169 below; and compare *All's Well*, III. vi. 27: "Suppose no other," and *Macbeth*, I. vii. 77, etc.

16. *serpent's curse*] See Genesis iii. 14.

20. *simple*] foolish, stupid.

24. *chuck*] See III. iv. 455.

25. *Let me see your eyes*] Compare *Much Ado*, V. i. 69: "which is the villain? Let me see his eyes."

28. *shut the door*] A very common expression of the time, "hold," "keep," or "shut" the door, is referred to here, or at least is implied. Compare *Troilus and Cressida*, V. x. 52, and *Pericles*, IV. vi. 126, 175. And Breton's *Pasquils Fooles Cappe*: "Let her not thinke, but such a shut the doore, Is halfe a foole, and if she be no more." Poor Emilia does not deserve this foul imputation, but she has earned no sympathy. Her punishment has begun.

Cough, or cry hem, if any body come:
Your mystery, your mystery: nay, dispatch.
[*Exit Emilia.*

Des. Upon my knees, what doth your speech import?
I understand a fury in your words,
But not the words.

Oth. Why, what art thou?

Des. Your wife, my lord; your true and loyal wife.

Oth. Come, swear it, damn thyself;
Lest, being like one of heaven, the devils themselves
Should fear to seize thee; therefore be double-damn'd;
Swear thou art honest.

Des. Heaven doth truly know it.

Oth. Heaven truly knows that thou art false as hell.

Des. To whom, my lord? with whom? how am I false?

Oth. Ah, Desdemon! Away! away! away!

Des. Alas the heavy day! Why do you weep?
Am I the motive of these tears, my lord?
If haply you my father do suspect
An instrument of this your calling back,
Lay not your blame on me: if you have lost him,
Why, I have lost him too.

31. *knees*] Qq, *knee* Ff; *doth*] Ff, *does* Qq. 33. *But . . . words*] omitted in Ff. 33-36. *But . . . thyself*] arranged as in Qq and Cambridge; three lines ending *words*, *true*, *thyself* Steevens (1793), Globe, Craig. 38. *seize*] *cease* Qq; *ceaze* F 1, 2; *ceise* F 3. 42. *Ah, Desdemon!*] Ff, *O Desdemona*, Qq, *O Desdemona!* Globe, Cambridge. 44. *motive*] Ff, *occasion* Qq; *these*] Ff, *those* Qq. 48. *Why*] Qq, omitted Ff.

30. *mystery*] profession, occupation. "Function," three lines above, has the same meaning. Both are paraphrased by the phrase "shut the door," or "hold the door."

43. *heavy*] woful, sorrowful. Compare "heavy hour," below, v. ii. 97, and *Romeo and Juliet*, IV. v. 18, etc. "Heavy time" is found in *King John*, IV. i. 47.

Oth. Had it pleased heaven
To try me with affliction; had they rain'd
All kinds of sores and shames on my bare head,
Steep'd me in poverty to the very lips,
Given to captivity me and my utmost hopes,
I should have found in some part of my soul
A drop of patience: but, alas, to make me
The fixed figure for the time of scorn
To point his slow and moving finger at!

49. *they*] Ff, *he* Qq, *it* Hanmer; *rain'd*] *ram'd* Q 1. 50. *kinds*] Qq, *kind* Ff. 52. *Given*] *Give* Q 3; *utmost*] omitted Qq. 53. *part*] Qq, Steevens (1793), Craig; *place* Ff, Globe. 55. *The fixed figure*] Ff, Dyce (ed. 2), Craig; *A fixed figure*, Qq, etc., Globe; *time of scorn*] *scorn of time* Malone conj. 56. *slow and moving finger*] Ff, Theobald, etc., Craig; *slow unmoving fingers* Qq (*finger* Q 2, 3), Steevens, Globe; *slowly moving* Mason conj., Collier (ed. 2); *at!*] Globe, *at.* Ff; *at—* Rowe, Dyce (ed. 1); *at—oh, oh,* Qq, Steevens, Malone (putting *O! O!* as separate line).

49. *they*] refers to "heaven" used as plural. Compare *Hamlet*, III. iv. 173, 175, and *Macbeth*, II. i. 4. Instances of the same use have been adduced by Walker from other dramatists of the time.

49, 50. *rain'd . . . bare head*] Compare with this the opening speech in Act IV. Scene ii. of *Tancred and Gismund* (Hazlitt's *Dodsley*, vii. 61, 62), 1591:

"Gods! are ye guides of justice and revenge?
O thou great Thunderer! dost thou behold
With watchful eyes the subtle scapes of men.
. . . .
If thou spare them, rain then upon my head
The fulness of thy plagues with deadly ire,
To reave this youthful soul."

54, 55.] These lines have caused much dispute. The meaning may perhaps be paraphrased thus: "Alas, to make me a perpetual object for all scornful time to point at with his slowly moving finger." The Quarto's reading "slow unmoving" was probably a mere error, which has increased the confusion; the Folio corrected it. "Slow and moving" in the sense of "slowly moving" is quite Shakespearian. Compare "fatal and neglected English," *Henry V.* II. iv. 13, and see Schmidt's *Lexicon* in *v. and.* "Time of scorn" may be taken as a redundant expression for Scorn as a personified and lasting quality, as lasting as time itself. White (ed. 1) says it is a phrase like "the day of sorrow," "the hour of joy," "the day of progress." Were it not for the various lections, and for Steevens's note, so much criticism would not have exercised itself over this passage, the meaning of which seems perfectly clear. But Steevens was the cuttle-fish who set these floods of ink abroach. He said Shakespeare took his idea from a clock, and in endeavouring to reconcile "fingers" with hands of a dial, and "time" with his effigy in such constructions, and both these with numerous supposed parallel passages (such as *Sonnet* civ.) relating to clocks, the difficulties become hopeless.

Yet could I bear that too; well, very well:
But there, where I have garner'd up my heart,
Where either I must live or bear no life,
The fountain from the which my current runs,
Or else dries up; to be discarded thence!
Or keep it as a cistern for foul toads
To knot and gender in! Turn thy complexion there;
Patience, thou young and rose-lipp'd cherubin,
I here look grim as hell!

Des. I hope my noble lord esteems me honest.

64. *thou*] Ff, *thy* Qq. 65. *I here*] Qq, F 3, 4; *I heere* F 1, 2; *Ay, there,* Theobald *et seq.*, Globe, Cambridge, Craig. 66. *noble*] omitted F 2, 3, 4.

58. *garner'd*] Johnson says here, "the *garner* and the *fountain* are improperly conjoined," to which Rolfe replied, "a succession of metaphors is not a fault like the mixing of them." But "garner'd" established the transference, and Johnson's remark is just, though hypercritical. "Garner'd" merely means "treasured," "stored."

64. *rose-lipp'd cherubin*] The cherub (or "cherubin" as it was usually called) was depicted with a red face. Compare Chaucer: "a fyr-reed cherubinnes face," *Prologue* to *Canterbury Tales* (line 624). Cotgrave has "*rouge comme un cherubin*: having a fierie facies [pun of old standing] like a cherubin." Johnson explains this passage thus (reading "*Ay, there*"): "At such an object do thou, patience, thyself change colour; at this, do thou, even thou, rosy cherub as thou art, look as grim as hell." The opposite to this metaphor occurs in *Richard II.* III. iii. 98:

"Change the complexion of her maid-pale peace,
To scarlet indignation."

Johnson's paraphrase gives a certain sense, but I am quite dissatisfied with it. Place Johnson's paragraph in the midst of the context, and then read through continuously, and it is abrupt to violence. I do not see that we have any right to accept Theobald's alteration. It seems to me impossible that Shakespeare could personify Patience as a "rose-lipped cherubin." Elsewhere he calls her "a tired mare" (*Henry V.* II. i. 26); and he sets her "on a monument, smiling at grief" (*Twelfth Night*, II. v. 83); and in *Troilus and Cressida*, I. i. 26, he says: "Patience herself, what goddess e'er she be, Doth lesser blench at sufferance than I do." It is an impossibility that Patience can be so addressed. I read here as the Quartos and Folios, and explain Othello's meaning thus: "do you change colour at these horrible reflections, young and rose-lipped cherub? have patience, look here at me. I am black and grim as the devil." He compares her angelic beauty with his loathed blackness like hell. Surely a dramatic touch. He had begun to hate his appearance, since Iago noted to him the "foul disproportion." His words "Haply for I am black" are full of pathos. Not only does this sense seem to me preferable, but it is the only reading.

66.] Compare *Troilus and Cressida*, II. iii. 170.

Oth. O, ay; as summer flies are in the shambles,
That quicken even with blowing. O thou weed,
Who art so lovely fair and smell'st so sweet
That the sense aches at thee, would thou hadst ne'er been born!
Des. Alas, what ignorant sin have I committed?
Oth. Was this fair paper, this most goodly book,
Made to write "whore" upon? What committed!
Committed! O thou public commoner!
I should make very forges of my cheeks,
That would to cinders burn up modesty,
Did I but speak thy deeds. What committed!
Heaven stops the nose at it, and the moon winks;
The bawdy wind, that kisses all it meets,
Is hush'd within the hollow mine of earth,
And will not hear it. What committed!
Impudent strumpet!
Des. By heaven, you do me wrong.

67. *summer flies*] *Sommer Flyes* F 1, *summers flies* Qq. 68. *thou*] Ff, *thou blacke* Qq. 69. *Who*] Ff, *Why* Qq; *and*] Ff, *Thou* Qq. 70. *aches*] *akes* Qq, F 1; *askes* F 2; *asks* F 3, 4. 73. *upon*] *on* Q 1. 74-77. *Committed! . . . committed!*] omitted Q 1. 81. *What committed!*] *What committed?* Ff, Rowe; *What committed,—* Qq. 82. *Impudent strumpet!*] as in Capell, at end of previous line Qq, omitted in Ff.

68. *blowing*] "fouling" (Schmidt). Literally swelled, as from the eggs of flies. The word lives in "fly-blown," etc. Compare *Love's Labour's Lost*, V. ii. 409: "these summer flies Have blown me full of maggot ostentation." For the use of a figure, by its converse, see note II. i. 50.

73. *committed*] To commit, used intransitively, had the special sense of "act the sin of incontinence." Othello distorts her sense into this meaning. See *Lear*, III. iv. 84, and Craig's references. Malone first noticed this (with reference to Lear), and gave examples of the use from Dekker, and from Sir Thomas Overbury *Characters, A Very Woman*, 1614.

74. *commoner*] See *All's Well*, V. iii. 174.

79. *bawdy wind*] Compare *Merchant of Venice*, II. vi. 16: "strumpet wind." "As wanton as the wind" was a common simile. So Lyly, *Woman in the Moone*, iii. 2: "as pleasant as the western winde, That kisses flowers and wantons with their leaves."

Oth. Are not you a strumpet?

Des. No, as I am a Christian:
If to preserve this vessel for my lord
From any other foul unlawful touch
Be not to be a strumpet, I am none.

Oth. What, not a whore?

Des. No, as I shall be saved.

Oth. Is 't possible?

Des. O, heaven forgive us!

Oth. I cry you mercy then:
I took you for that cunning whore of Venice
That married with Othello. You, mistress,
That have the office opposite to Saint Peter,
And keep the gate of hell!

Re-enter EMILIA.

You, you, ay, you!
We have done our course; there 's money for your pains:
I pray you, turn the key, and keep our counsel.
[*Exit.*

Emil. Alas, what does this gentleman conceive?
How do you, madam? how do you, my good lady?

Des. Faith, half asleep.

Emil. Good madam, what 's the matter with my lord?

85. *other*] *hated* Q 1. 89. *forgive us*] *forgivenesse* Q 1; *then*] omitted Q 1. 91.] Globe *et seq.* insert as stage-direction after *Othello*, the words [Raising his voice]; omitted Qq, Ff, Craig. 93. *keep*] Rowe; *keepes* Qq, Ff; *gate of*] Ff, *gates in* Qq; *You, you, ay, you!*] *I, you, you, you;* Q 1.

91. *married with*] occurs frequently in Shakespeare, but "married to" is commoner.

92. *to Saint Peter*] "to Saint Peter's," or "to that of Saint Peter."

Des. With who?

Emil. Why, with my lord, madam.

Des. Who is thy lord?

Emil. He that is yours, sweet lady.

Des. I have none: do not talk to me, Emilia;
I cannot weep, nor answer have I none
But what should go by water. Prithee, to-night
Lay on my bed my wedding sheets: remember;
And call thy husband hither.

Emil. Here 's a change indeed!
[*Exit.*

Des. 'Tis meet I should be used so, very meet.
How have I been behaved, that he might stick
The small'st opinion on my least misuse?

Re-enter EMILIA, *with* IAGO.

Iago. What is your pleasure, madam? How is 't with you?

Des. I cannot tell. Those that do teach young babes
Do it with gentle means and easy tasks:
He might have chid me so; for, in good faith,
I am a child to chiding.

Iago. What 's the matter, lady?

Emil. Alas, Iago, my lord hath so bewhored her,

100. *who?*] *whom* F 2, 3, 4. 102. Des. *Who . . . lady*] omitted Q 1. 104. *answer*] Qq, *answers* Ff. 106. *my wedding*] *our wedding* Q 1. 107. *Here 's*] *Here is* Qq. 108. *very meet*] *very well* Q 1. 110. *least misuse*] *greatest abuse* Q 1; *great'st abuse* Johnson, Steevens. 112. *young*] Qq, *yong* F 1; *your* F 2, 3, 4. 115. *to*] *at* Q 1, Jennens; *What 's*] F 4 *et seq.*; *What is* Qq, F 1, 2, 3.

105. *water*] tears. This seems now a forced expression, but the word was commonly used so. Compare *Coriolanus*, V. ii. 78; *1 Henry IV.* III. i. 94, etc. Steevens quoted a similar conceit from Dekker's *Wonderfull Yeare*, 1603.

109, 110. *stick . . . misuse*] place the slightest censure on my smallest misconduct. Johnson preferred the Quarto's reading "great'st abuse."

Thrown such despite and heavy terms upon her,
As true hearts cannot bear.

Des. Am I that name, Iago?

Iago. What name, fair lady?

Des. Such as she says my lord did say I was.

Emil. He call'd her whore: a beggar in his drink
Could not have laid such terms upon his callat.

Iago. Why did he so?

Des. I do not know: I am sure I am none such.

Iago. Do not weep, do not weep. Alas the day!

Emil. Has she forsook so many noble matches,
Her father and her country and her friends,
To be call'd whore? would it not make one weep?

Des. It is my wretched fortune.

Iago. Beshrew him for it!
How comes this trick upon him?

Des. Nay, heaven doth know.

Emil. I will be hang'd, if some eternal villain,

118. *As*] Qq, *That* Ff; *bear.*] Qq, *bear it.* Ff. 120. *says*] Qq, ; *said* Ff, Staunton. 126. *Has*] Qq, Steevens (1793), etc., Craig; *Hath* Ff, Globe. 127. *and her friends*] *all her friends* Q 1. 129. *for it*] Qq, Steevens, Craig; *for't* Ff, Globe.

119. *What name*] It is a part of Iago's brutality to endeavour to make Desdemona repeat the word; as it is likewise characteristic of Emilia to play the part of eavesdropper, as she just shows she has done.

122. *callat*] a low and lewd woman; a trull. It occurs, in its worst sense, in *Cock Lorel's Bote, circa* 1500. Compare "shameless callat," *3 Henry VI.* II. ii. 145. "Calliagh" is a common Anglo-Irish word in several senses, the primary one being "hag." Hence "callat" is probably of Celtic origin. See Ben Jonson's *Fox*, iv. 1, and Gifford's note. See also note above at "minx" (III. iii. 476), quoting Cotgrave.

131 *et seq.*] "There is no intended reference here to Iago, of whom Emilia has not the smallest suspicion" (Clarke). "Witness her incredulity in the last scene when Othello tells her it was her husband who first told him Desdemona was false" (Furness). This may be so, and probably must be so; but it makes the presence of line 133 unnatural—if it is merely a chance conjecture.

131. *eternal*] Schmidt says, "expresses extreme abhorrence," referring also to *Julius Cæsar*, I. ii. 160, and *Hamlet*, v. ii. 376. In all cases, "lasting to eternity," "immeasurable," "per-

Some busy and insinuating rogue,
Some cogging, cozening slave, to get some office,
Have not devised this slander; I 'll be hang'd else.

Iago. Fie, there is no such man; it is impossible.

Des. If any such there be, heaven pardon him!

Emil. A halter pardon him! and hell gnaw his bones!
Why should he call her whore? who keeps her company?
What place? what time? what form? what likelihood?
The Moor 's abused by some most villanous knave,
Some base notorious knave, some scurvy fellow.
O heaven, that such companions thou 'ldst unfold,
And put in every honest hand a whip
To lash the rascals naked through the world
Even from the east to the west!

Iago. Speak within door.

134. *Have*] Qq, F; *Has* F 2, 3, 4. 136. *be*] *are* Q 2, 3. 139. *form*] *for me* Q 1, *forme* the rest. 140. *most villanous*] *outragious* Q 1. 142. *heaven*] Qq, *Heavens* Ff. 144. *rascals*] *Rascalls* F 1; *rascals* Globe, Craig, etc.; *rascall* Qq, F 2, 3, 4, Steevens (1793). 145. *door*] *dores* Qq, Jennens.

durable" seems to me preferable and sufficient. The word is commonly used as here in Ireland without any further sense than an intensitive, and might be replaced by "unmitigated." Such a use fits Emilia's language better, whose thoughts and words, like her husband's, are frequently of a vulgar type. Johnson gives "eternal" = "unchangeable," with a reference to Dryden.

140.] Macmillan says here: "It is a common dramatic artifice thus to make the knowledge possessed by the audience give additional meaning to what is said by the characters in the play, so that they express more by their words than they know themselves, or something different from what they intend to express." This smooths away an apparent anomaly, but it is tantamount to an accusation of "by-play" or "audience-addressing," a sin that Shakespeare is freer from than his contemporaries. I don't believe in the "confidence trick" here.

142. *companions*] contemptible fellows. So in Ben Jonson's *Every Man in His Humour*, I. i.: "good my saucy companion"; and Lyly, *Mydas*, v. ii.: "Now every base companion, being in his muble-fubles, says he is melancholy."

145. *Speak within door*] "do not clamour so as to be heard beyond the house" (Johnson).

Emil. O, fie upon them! Some such squire he was
That turn'd your wit the seamy side without,
And made you to suspect me with the Moor.
Iago. You are a fool; go to.
Des. O good Iago,
What shall I do to win my lord again?
Good friend, go to him; for, by this light of heaven,
I know not how I lost him. Here I kneel:
If e'er my will did trespass 'gainst his love
Either in discourse of thought or actual deed,
Or that mine eyes, mine ears, or any sense,
Delighted them in any other form,
Or that I do not yet, and ever did,
And ever will, though he do shake me off
To beggarly divorcement, love him dearly,
Comfort forswear me! Unkindness may do much;
And his unkindness may defeat my life,
But never taint my love. I cannot say "whore":
It doth abhor me now I speak the word;

146. *them*] Ff, Globe; *him* Qq. 149. *O good*] Qq, *Alas* Ff. 152-165. *Here . . . make me.*] omitted in Q 1. 154. *discourse of thought*] *discursive thought* Jackson conj.; *of thought*] Ff, Steevens (1793) *et seq.*; *or thought* Q 2, 3, Jennens. 156. *them in*] Q 2, 3, etc.; *them: or* Ff. 158, 159. *though . . . divorcement*] in brackets old edd. 163. *doth*] Q 2, 3; *do's* Ff.

147. *seamy side without*] Compare above, II. iii. 54: "Whom love hath turn'd almost the wrong side out."

154. *discourse of thought*] course of thought, thought. Several examples of "discourse" meaning "course" are given in *New Eng. Dict.* As in Elyot, 1540-1541: "The naturall discourse of the sunne"; and Greene's *Pandosto*: "discourse of Fortune," 1588; Udall's *Erasmus*, "discourse of Things," 1548. This sense of the word being established, it seems applicable here. Furness has a lengthy and inconclusive note, or collection of notes, on the passage.

161. *defeat*] destroy. Compare *Sonnet*, lxi. 11.

163. *It doth abhor me*] it is abhorrent to me, it disgusts me. In *Hamlet*, V. i. 206, the Folio reading is: "how abhorred my imagination is." Schmidt cites this as a similar use. Compare the same scene in *Hamlet* (Q 1 reading): "Here hung those lippes . . . now they abhorre me."

To do the act that might the addition earn
Not the world's mass of vanity could make me.

Iago. I pray you, be content; 'tis but his humour:
The business of the state does him offence,
And he does chide with you.

Des. If 'twere no other,—

Iago. 'Tis but so, I warrant. [*Trumpets.*
Hark, how these instruments summon to supper!
The messengers of Venice stay the meat:
Go in, and weep not; all things shall be well.
[*Exeunt Desdemona and Emilia.*

Enter RODERIGO.

How now, Roderigo!

Rod. I do not find that thou dealest justly with me.

Iago. What in the contrary?

168. *And . . . you*] Qq, omitted Ff (previous line ending *offence.*). 169. *other,—*] Steevens (1793); *other.* Qq, Ff; *warrant*] Ff, *warrant you* Qq. 170. *summon*] Ff, *summon you* Qq. 171. *The . . . meat*] Knight *et seq.*; *The messengers of Venice staies the meate*, F 1; *The messenger of Venice staies the meate* F 2, 3, 4; *And the Great Messengers of Venice stay*, Q 1, Johnson, Steevens; *The meate, great messengers of Venice stay*; Q 2, 3.

164. *addition*] See IV. i. 105 (note).

168. *chide with*] quarrel with. *Sonnet* cxi. begins:

"O for my sake do you with Fortune chide,
The guilty goddess of my harmful deeds."

171. *stay the meat*] wait for supper. Compare *Richard III.* III. ii. 122: "'Tis like enough, for I stay dinner there," an expression by no means obsolete.

170. *instruments*] trumpets. A dinner, supper, or carouse in state was always announced with trumpets. So much did this custom prevail that to dine (or sup) with or without trumpets, was quasi-proverbial for doing so well or otherwise. Reference may be made to Beaumont and Fletcher, *Scornful Lady*, II. i., and their *Woman-Hater*, II. i. This ostentation was allowed only to persons of rank, and at a later date (December 28, 1668), Pepys complains of the expense he was put to by these things. Compare *The Christmas Prince* (ed. 1816, p. 64), 1608: "By this time supper was ready, and the sewer called to the dresser, whereupon the Butler's bell was presently rung, as it uses to be at other ordinary meales, besides the trumpet was sounded at the kitchen hatch to call the wayters together." Cotgrave has a proverb of hard or homely fair: "*A pain & oignon, trompette ne clairon.*"

175. *in the contrary*] Compare *Henry VIII.* III. ii. 182: "Every day" in

Rod. Every day thou daffest me with some device, Iago; and rather, as it seems to me now, keepest from me all conveniency than suppliest me with the least advantage of hope. I will indeed no longer endure it; nor am I yet persuaded to put up in peace what already I have foolishly suffered.

Iago. Will you hear me, Roderigo?

Rod. Faith, I have heard too much; for your words and performances are no kin together.

Iago. You charge me most unjustly.

Rod. With nought but truth. I have wasted myself out of my means. The jewels you have had from me to deliver to Desdemona would half have corrupted a votarist: you have told me she has received them and returned me expectations and comforts of sudden respect and acquaintance; but I find none.

176. *daffest*] Dyce, Globe; *doffest* Q 1; *doff'st* Steevens, etc.; *dafts* F 1; *dofts* F 2, 3, 4; *device* F 2, 3, 4; *devise* F 1, Qq. 177. *me now,*] *me, thou* Q 1. 178. *than*] Rowe; *then* Qq, F 1, 2, 3; *thou* F 4. 184. *Faith*] Q 1; *Sir* Q 2, 3; omitted Ff; *for*] Qq, *and* Ff. 185. *performances*] Ff, *performance* Qq. 187. *With . . . truth*] omitted Q 1. 188. *my*] omitted Qq. 189. *deliver to*] Qq, *deliver* Ff. 191. *has*] Qq, *hath* Ff; *expectations*] Ff, *expectation* Qq. 192, 193. *acquaintance*] Ff, Q 2; *acquittance* Q 1, Theobald, Steevens (1793).

the next line gives again the impression of "long time." They have been only one day in Cyprus. So again "the other day," IV. i. 134, above; and "yesterday," line 52, in the same scene. See III. iv. 103, III. iii. 293, and Introd.

176. *daffest*] Daff is a mere variant of doff, to do off, to put off. See *1 Henry IV.* IV. i. 96. The two spellings occur about equally often in Shakespeare.

178. *conveniency*] convenience, opportunity (of seeing Desdemona). See *Merchant of Venice*, IV. i. 82.

181. *put up*] "put up with" in modern language. It occurs again in *Titus Andronicus*, I. i. 433. So G. Harvey (Grosart, i. 113), *Letter-Book*, 1573–80: "putte up these and twentye such odious speaches." And Ben Jonson, *Every Man in His Humour*, V. i.: "Here, take my armour off quickly . . . he is not fit to look on it, that will put up a blow." It occurs as late as Dryden's *Wild Gallant* (IV. i.), 1669.

192. *respect*] notice.

Iago. Well; go to; very well.

Rod. Very well! go to! I cannot go to, man; nor 'tis not very well: by this hand, I say 'tis very scurvy, and begin to find myself fopped in it.

Iago. Very well.

Rod. I tell you 'tis not very well. I will make myself known to Desdemona: if she will return me my jewels, I will give over my suit and repent my unlawful solicitation; if not, assure yourself I will seek satisfaction of you.

Iago. You have said now.

Rod. Ay, and said nothing but what I protest intendment of doing.

Iago. Why, now I see there's mettle in thee; and even from this instant do build on thee a better opinion than ever before. Give me thy hand, Roderigo: thou hast taken against me a most

194. *very well*] *very good* Q 1. 195, 196. *nor 'tis*] *it is* Q 1. 196, 197. *by . . . scurvy*] Q 1; *Nay, I think it is scurvy* Ff; *I say t' is very scurvy* Q 2, 3. 197. *fopped*] *fopt* Qq, Ff; *fobd* Rowe; *fobbd* Steevens; *fobbed* Varior, Craig, etc. 199. *I tell you 'tis*] Ff, *I say it is* Qq. 205. *and*] *and I have* Q 1. 205, 206. *intendment*] *entendment* Qq. 208. *instant*] *time* Q 1.

197. *fopped*] fooled. There is no authority for the reading "fobbed" except Rowe's conjecture. For "fop" = fool, see *Lear*, I. ii. 14, and Craig's note. The verb occurs in Skelton's writings, where it seems to mean "played the fool." See Dyce's ed., i. p. 213, line 120. "Foppery," meaning "dupery" (Schmidt), occurs in *Merry Wives*, v. v. 131. I find it in Chettle's *Kind-hartes Dreame* (New Sh. Soc. p. 59), 1592: "This rare secret is much used, and not smally lyked. Sundry other could I set downe, practised by our banner-bearers, but all is foppery; for this I find to be the only remedy for the tooth paine, either to have patience, or to pull them out." The word (noun and verb) is exactly equivalent to our "swindle," in use.

199, 200. *make myself known*] referring to his disguised appearance, "with an usurped beard."

205. *intendment*] intention, to which word it was gradually giving place. It occurs only in Jonson's earlier plays, and is used very frequently by Gabriel Harvey. Compare *As You Like It*, I. i. 140; and Ben Jonson, *Every Man in His Humour*, III. ii.: "I, spying his intendment, discharged my petronel in his bosom" (26*a*).

just exception; but yet, I protest, I have dealt most directly in thy affair.

Rod. It hath not appeared.

Iago. I grant indeed it hath not appeared, and your suspicion is not without wit and judgement. But, Roderigo, if thou hast that in thee indeed, which I have greater reason to believe now than ever, I mean purpose, courage and valour, this night show it: if thou the next night following enjoy not Desdemona, take me from this world with treachery and devise engines for my life.

Rod. Well, what is it? is it within reason and compass?

Iago. Sir, there is especial commission come from Venice to depute Cassio in Othello's place.

Rod. Is that true? why then Othello and Desdemona return again to Venice.

Iago. O, no; he goes into Mauritania, and takes away with him the fair Desdemona, unless his abode be lingered here by some accident: wherein

211. *exception*] Ff, *conception* Qq. 212. *affair*] *affaires* Q 1. 216. *in thee*] Ff; *within thee* Qq, Steevens. 220. *enjoy*] Ff; *enjoyest* Qq, Jennens, Steevens. 222. *what is it?*] Ff, omitted Qq. 224. *commission*] *command* Q 1. 228. *takes*] Qq; *taketh* Ff, Rowe.

221. *devise engines for my life*] make any plans you choose against my life. Iago refers here to Roderigo's threat above, "I will seek satisfaction." But Iago's meaning goes deeper; he is himself, at this very instant, since Roderigo announced his "intendment" of making himself known to Desdemona, considering the best way to dispose of him. Iago is indulging in "close dilations." In his next speech, the sudden beginning, as of a mind that has solved a problem, announces that his plan is formulated—"it is engendered."

228. *Mauritania*] Othello's supposed native country. The term in Shakespeare's time often included Ethiopia. See note at "sooty," I. ii. 70. Theobald remarks, "This is only a lie, of Iago's own invention, to carry a point with Roderigo" (who would thereby lose Desdemona finally).

230. *lingered*] prolonged, protracted. See *Midsummer Night's Dream*, I. i. 4. Cotgrave and Sherwood both have it as a synonym for "delay."

none can be so determinate as the removing of Cassio.

Rod. How do you mean, removing of him?

Iago. Why, by making him uncapable of Othello's place; knocking out his brains.

Rod. And that you would have me to do?

Iago. Ay, if you dare do yourself a profit and a right. He sups to-night with a harlotry, and thither will I go to him: he knows not yet of his honourable fortune. If you will watch his going thence, which I will fashion to fall out between twelve and one, you may take him at your pleasure: I will be near to second your attempt, and he shall fall between us. Come, stand not amazed at it, but go along with me; I will show you such a necessity in his death

233. *of*] Qq, omitted Ff. 236. *do?*] Pope; *do* Qq, Ff. 237. *if*] Ff, *and if* Qq. 238. *harlotry*] *harlot* Q 1.

233. *removing*] Roderigo espies Iago's hidden meaning. Compare *2 Henry VI.* I. ii. 64: "Were I a man, a duke, and next of blood, I would remove these tedious stumbling-blocks, And smooth my way upon their headless necks."

234. *uncapable*] occurs again, *Merchant of Venice*, IV. i. 5. "Incapable" is the form elsewhere in Shakespeare. For the French *Oncapable*, Cotgrave gives only "uncapable: unable to receive or conceive."

238. *harlotry*] harlot. There can be no doubt Iago uses the word in its worst sense, from his already expressed opinion of Bianca. Shakespeare has the word again in *Romeo and Juliet*, IV. ii. 14, and in *1 Henry IV.* III. i. 198. In both these passages, Dowden says, it is "used much as 'slut' might be used at a later date." The same remark applies to the following example from Peele's *Arraignment of Paris*, IV. iii., 1584 (Routledge, 1874, p. 364*b*): "*Vulcan.* A harlotry, I warrant her. *Bacchus.* A peevish elvish shroe." But instances in support of Iago may be given. I find in North's translation of *Doni's Philosophie* (Jacob's ed., p. 190), 1570: "out on her, whoore, quoth shee, kill hir yll favoured harlottry"; and in G. Harvey's *Pierce's Supererogation* (Grosart, ii. 228), "the state of a harlotrie," is unmistakable. Neither of these latter examples are in *New Eng. Dict.*, although they appear to be requisite to support the meaning here, which is given in that work with Peele's passage as earliest authority.

245. *amazed*] bewildered. "To stand amazed" was a phrase in common use. See *King John*, II. i. 356; *Romeo and Juliet*, III. i. 139.

that you shall think yourself bound to put it on him. It is now high supper-time, and the night grows to waste: about it.

Rod. I will hear further reason for this.

Iago. And you shall be satisfied. [*Exeunt.*

SCENE III.—*Another Room in the Castle.*

Enter OTHELLO, LODOVICO, DESDEMONA, EMILIA, *and Attendants.*

Lod. I do beseech you, sir, trouble yourself no further.

Oth. O, pardon me; 'twill do me good to walk.

Lod. Madam, good night; I humbly thank your ladyship.

Des. Your honour is most welcome.

Oth. Will you walk, sir?
O,—Desdemona,—

Des. My lord?

Oth. Get you to bed on the instant; I will be returned forthwith: dismiss your attendant there: look it be done.

Des. I will, my lord.

[*Exeunt Othello, Lodovico, and Attendants.*

Emil. How goes it now? he looks gentler than he did.

2. *'twill*] *it shall* Qq. 5. *O,—*] Capell, *O* Qq, *Oh* Ff; *Desdemona,—*] Capell; *Desdemona* Qq, Ff. 6. *lord?*] Capell; *lord.* Qq, Ff; *lord!* Hanmer. 7. *on the*] *on th'* Ff, *o' the* Qq. 8. *dismiss*] *dispatch* Qq.

248. *high supper-time*] "high" is still used of time, in the expression "high time," *i.e.* full, complete, urgent. See *Comedy of Errors*, III. ii. 162. "High time" is a very early expression. "High noon" occurs *ante* 1350 (*Percy Folio Ballads*, ed. Furnivall, iii. 28); Marston has "high night," *Dutch Courtezan*, i. 1; "high dinner-time" is in Edwards' *Damon and Pithias*, 1571; Nashe has "high midnight," *Pierce Pennilesse* (Grosart, ii. 15).

249. *grows to waste*] grows to a consumption; "is wasting away," as in the expression "waste of time."

Des. He says he will return incontinent:
He hath commanded me to go to bed,
And bade me to dismiss you.
Emil. Dismiss me!
Des. It was his bidding; therefore, good Emilia,
Give me my nightly wearing, and adieu:
We must not now displease him.
Emil. I would you had never seen him!
Des. So would not I: my love doth so approve him,
That even his stubbornness, his checks, his frowns,—
Prithee, unpin me,—have grace and favour in them.
Emil. I have laid those sheets you bade me on the bed.
Des. All 's one. Good faith, how foolish are our minds!
If I do die before thee, prithee, shroud me
In one of those same sheets.
Emil. Come, come, you talk.
Des. My mother had a maid call'd Barbara:
She was in love; and he she loved proved mad

13. *He hath*] Qq, *And hath* Ff. 14. *bade*] Q 2, 3; *bad* Q 1; *bid* Ff. 18. *I would*] Q 1, F 2, 3, 4; *I, would* F 1; *Would* Q 2, 3. 20. *his frowns*] *and frownes* Qq. 21. *in them*] omitted Ff. 22. *those*] *these* Q 1; *bade*] Q 1, *bad* (the rest). 23. *one. Good faith,*] Dyce *et seq.*; *one good faith:* Q 1; *one: good Father,* Ff; *one, good father;* Q 2, 3; *one: good Father!* Rowe; *one: —Good father!* Steevens. 24. *thee*] omitted F 1. 25. *those*] Qq, *these* Ff. 26. *Barbara*] *Barbary* Qq, *Barbarie* F 1. 27. *mad*] *bad* Capell (Theobald conj.).

12. *incontinent*] immediately. See note at I. iii. 305. Compare *Richard II.* V. vi. 48.

16. *wearing*] apparel, wear. "Swain's wearing" occurs in *Winter's Tale,* IV. iv. 9.

20. *stubbornness*] harshness, roughness. Compare *As You Like It,* II. i. 19: "translate the stubbornness of fortune Into so quiet and so sweet a style."

23. *All's one*] Very well. Compare *Much Ado,* V. i. 49. But "no matter," "never mind," in which sense Shakespeare uses it also, is perhaps more consonant with her misery.

25. *you talk*] you talk idly, you 're talking nonsense. Compare *Macbeth,* IV. ii. 64: "Poor prattler, how thou talk'st." The sense in the old proverb, "Give losers leave to talk."

27. *proved mad*] became mad. Compare "prove bankrupt," *Lucrece,* 140.

And did forsake her: she had a song of "willow";
An old thing 'twas, but it express'd her fortune,
And she died singing it: that song to-night
Will not go from my mind; I have much to do
But to go hang my head all at one side
And sing it like poor Barbara. Prithee, dispatch.

Emil. Shall I go fetch your night-gown?

Des. No, unpin me here.
This Lodovico is a proper man.

Emil. A very handsome man.

Des. He speaks well.

Emil. I know a lady in Venice would have walked barefoot to Palestine for a touch of his nether lip.

Des. [*Singing*]

The poor soul sat sighing by a sycamore tree,
Sing all a green willow;

28. *had*] *has* Q 1; *willow*] *willough* F 1, 2 (and elsewhere in these editions). 31–53. *I have . . . next.*] omitted Q 1. 33. *Barbara*] *Barbarie* F 1; *Barbary* Q 2, 3. 39. *barefoot*] *barefooted* Q 2, Q (1695); *nether*] *neither* Q 2, F 2, 3. 41. Des. [Singing] Rowe *et seq.*; Desdemona sings Qq; Des. Ff, Craig; *sighing*] Q 2, Capell, etc.; *singing* Ff, Rowe.

29. *An old thing*] The burden has been traced to as early as 1530. See note below, line 42.

31, 32. *much to do But*] I can hardly prevent myself from, etc.

35. *proper*] handsome. See I. iii. 399 (note).

39. *nether*] lower, opposed to upper. See below, V. ii. 43, and in *1 Henry IV.* II. iv. 47.

41. *sycamore*] Our sycamore, or *Great Maple*, was introduced to Britain perhaps as early as the fourteenth century. The Oriental sycamore (*Ficus sycamorus*), mentioned in the Bible, or the fig mulberry, is a wholly different tree. It was highly appreciated as a shade-giving tree, and was the subject of both legend and poetry. This is the Ægyptian sycomore of Pliny, correctly so spelt, and is so applied by Cotgrave and Blount, and even down to N. Bailey's time (1766). The name was transferred by a mistake. Folkard says: "In Sicily, it is known as the Tree of Patience, and is regarded as emblematic of a wife's infidelity and a husband's patience."

42. *all a green willow*] This song, originally for a man, is found in a MS. collection of songs, with accompaniment for the lute, in the British Museum (Addit. MSS., 15,117). The transcript has been dated about 1600, and slightly differs from Shakespeare's, with additional stanzas. A considerably longer ballad, developed out of this, is in Percy's *Reliques* (i. 199,

Her hand on her bosom, her head on her knee,
Sing willow, willow, willow:
The fresh streams ran by her, and murmur'd her moans;
Sing willow, willow, willow;
Her salt tears fell from her, and soften'd the stones;—

Lay by these:—

Sing willow, willow, willow;

Prithee, hie thee; he 'll come anon:—

Sing all a green willow must be my garland.
Let nobody blame him; his scorn I approve,—

Nay, that 's not next. Hark! who is 't that knocks?

Emil. It is the wind.

46, 56. *willow, willow, willow*] Q 2, 3; *willough, etc.* F 1, 2, 3; *willow, etc.* F 4. 47. *and*] *which* Q 2, 3. 48–50. *Lay . . . anon*] arranged as by Capell, etc., Globe. 48, 49. *Lay . . . willow*] *Sing willow, etc.* (*Lay by these*) *willow, willow* Q 2; *Sing willough, etc.* (*Lay by these*) *willough willough* F 1, 2, 3, 4 (the last three Folios misprinted *Lady* for *Lay*, corrected by Rowe). 48. *Lay by these*] omitted Pope, Theobald; in parenthesis old editions, Rowe, Johnson; Giving her her jewels Capell, Jennens. 50. *Prithee . . . anon*] separate line Q 2, 3, Capell *et seq.*; following burthen line *willough, willough* Ff; *hie*] Qq, *high* Ff. 53. *who is 't that*] Ff, *who 's that* Qq. 54. *It is*] Q 1, Jennens, Steevens, Craig; *It 's* Ff, Globe; *Tis* Q 2, 3.

ed. 1887). Chappell (*Popular Music*, i. 206) reprints the British Museum song with the music. The music is found in Dallas's MS. *Lute-Book* under the name of "All a greane willow," which book, dated 1583, is in Trinity College Library, Dublin. "Willow, willow" was a favourite burden for songs in the sixteenth century. The earliest known is in a collection by John Heywood, about 1530, which has for burden, "All a grene wyllow, wyllow, wyllow, All a grene wyllow is my garland." The words of the song itself are wholly different from Shakespeare's. Another with the same burden, adding the word "sing," is quoted by Steevens from *A Gorgious Gallery of Gallant Inventions*, 1578. Another early song and ballad is in Howell's *Devises* (Grosart rept. ii. 183), 1581, which has for burden, "All of greene willow, willow, willow, willow, *Sithe* all of greene willow shall be my garland." "To wear the willow" was a proverbial expression, hardly obsolete, applied to a bachelor or disappointed lover. It is alluded to again by Shakespeare in *Much Ado*, II. i. 194, and by Spenser, *Faerie Queene*, I. i. 9. Earlier it occurs in T. Howell, *Newe Sonets* (Grosart, ii. 128), 1568: "I saw of late a wofull wight, That willo wandes did winde to weare." It is very common in Shakespearian writers. Douce thinks the willow may have been chosen from the Psalms (cxxxvii. 2). As Folkard says, "The willow has been from the remotest times considered a funereal tree and an emblem of grief," *Plant Lore*, 1884. Folkard supports this statement by references to classical authors.

Des.

I call'd my love false love; but what said he then?
Sing willow, willow, willow:
If I court moe women, you'll couch with moe men.

So get thee gone; good night. Mine eyes do itch;
Doth that bode weeping?

Emil. 'Tis neither here nor there.

Des. I have heard it said so. O, these men, these men!
Dost thou in conscience think,—tell me, Emilia,—
That there be women do abuse their husbands
In such gross kind?

Emil. There be some such, no question.

Des. Wouldst thou do such a deed for all the world?

Emil. Why, would not you?

Des. No, by this heavenly light!

55. (and above, lines 49, 51) the direction [singing] repeated from line 41 Globe; omitted throughout early editions, Craig; at first line (41) Steevens (see above). 55–57. *I . . . men*] omitted Q 1. 55. *false love*] *false* Q 2, 3. 57. *moe*] *mo* Ff, Q 2, 3 (*no women* F 3, 4) spelt *moe* Globe *et seq.*; *moe women*] *more women* Jennens, Steevens (1785, *mo* 1793); *moe men*] *more men* Rowe, etc. (in parallels with *moe women*). 58. *So*] *Now* Q 1. 59. *Doth*] Ff, *Does* Qq. 60–63. Des. *I have . . . question*] omitted Q 1. 63. *kind*] *kindes* Q 2, 3. 64. *deed*] *thing* Q 2, 3.

57. *couch*] Compare *Much Ado*, III. i. 46: "as fortunate a bed As ever Beatrice shall couch upon"; and *Merchant of Venice*, V. 305.

57. *moe*] more. The old form occurs frequently in the early editions, but is usually modernised throughout the plays by the later Folios and modern editors. This stanza is not in the versions referred to at line 42 (note). Walker asks, "Why write moe" (in modern editions)? meaning why write it here, and not elsewhere? I would reply, because Desdemona's description "an old thing 'twas" harmonises with it.

58–60. *'eyes . . . said so*] Since the time of Theocritus folklorists have held that the itching of the right eye betokens joyful laughter; or the seeing of one's love. The itching of the left eye, on the other hand, was a sign of good luck according to Dryden (*Love Triumphant*, i. 1), 1694; and Swift in his *Polite Conversation* records the same omen. The superstition in the north of Ireland agrees with the latter to-day, the itchiness of the right eye being a sign of crying. But I find in MacGregor's *Folklore of North-East Scotland* that "An itching in the eyes indicated tears and sorrow." One has to be accurate nowadays.

65. *by this heavenly light*] "by this good light" occurs in *Tempest*, II. ii. 147, and *Winter's Tale*, II. iii. 82. Without the adjective it is a common

Emil. Nor I neither by this heavenly light;
I might do 't as well i' the dark.

Des. Wouldst thou do such a deed for all the world?

Emil. The world is a huge thing: 'tis a great price
For a small vice.

Des. In troth, I think thou wouldst not.

Emil. In troth, I think I should; and undo 't when I had done. Marry, I would not do such a thing for a joint-ring, nor for measures of lawn, nor for gowns, petticoats, nor caps, nor any petty exhibition; but, for the whole world,—why, who would not make her husband a cuckold to make him a monarch? I should venture purgatory for 't.

Des. Beshrew me, if I would do such a wrong

67. *do't as well i' the*] Ff; *doe it as well in* Q 1; *as well doe it in* Q 2, 3. 68. *Wouldst*] *Would* Q 1; *deed*] *thing* Q 1. 69, 70. *The . . . vice*] as in Qq, first line ends *thing:* Ff. 69. *world is*] Qq Steevens, etc., Craig; *world's* Ff, Globe; *'tis*] Steevens, etc., Craig; *it is* Ff, Qq, Dyce, Globe. 70. *In troth*] *Good troth* Q 1. 71. *In troth*] *By my troth* Q 1, Malone. 72. *done*] *done it* Qq. 73. *nor for measures*] *or for measures* Qq, *for* omitted Craig (misprint? corrected ed. 2). 74. *petticoats*] *or Petticotes* Q 1; *nor caps*] *or Caps* Q 2, 3; *petty*] *such* Q 1. 75. *the whole*] Qq, *all the whole* Ff; *world,—*] Capell *et seq.*; *world?* Q 1; *world:* Ff, Q 2, 3; *world!* Hanmer; *why*] *vds pitty* Q 1. 77. *for 't*] Ff; *for it* Qq, Jennens. 78, 79. *Beshrew . . . world.*] prose Jennens, Steevens (1793). 78. *a wrong*] *wrong* Q 2, 3.

oath. Compare *Interlude of Four Elements*: "Thou art a mad gest, be this light!" *circa* 1510. "Slight" which is commoner, is of different origin.

69, 70. *a great price For a small vice*] Dyce says "a quotation evidently," and prints as a distich.

73. *joint-ring*] This was probably the same as the gimmal or double ring, constructed of two or, later, more pieces let into one another by a joint. Compare Herrick, *Hesperides* (1648): "Thou sentst to me a true-love knot; but I return a ring of jimmals to imply thy love had one knot, mine a triple tye." Hollyband (1596) spells it "gemmew." In the Index (Sherwood) to Cotgrave, I find "A gemmew ring: Souvenance." And "*Souvenance*: Memory, remembrance; also, a ring with many hoops, whereof a man lets one hang down when he would be put in mind of a thing" (Cotgrave). This explains a passage in *Lingua*, 1607, iv. 2 (Hazlitt's *Dodsley*, ix. 372), where Memory's Page enters with "a gimmal ring with one link hanging." Steevens quotes from Dryden's *Don Sebastian*, 1690, where in Act v. an account is given of such a ring, used as mentioned by Herrick, and "wrought with joints."

74, 75. *petty exhibition*] trifling allowance. See I. iii. 238.

For the whole world.

Emil. Why, the wrong is but a wrong i' the world; and having the world for your labour, 'tis a wrong in your own world, and you might quickly make it right.

Des. I do not think there is any such woman.

Emil. Yes, a dozen; and as many to the vantage as would store the world they played for.
But I do think it is their husbands' faults
If wives do fall: say that they slack their duties
And pour our treasures into foreign laps,
Or else break out in peevish jealousies,
Throwing restraint upon us, or say they strike us,
Or scant our former having in despite,
Why, we have galls, and though we have some grace,
Yet have we some revenge. Let husbands know

87–104. *But . . . so*] omitted Q 1.

89. *our*] *out* Rolfe.

79.] One of the jests of Scogin (Hazlitt rept. p. 120) is "How Scogin desired of the Queene, to know whether Riches would not tempt Men and especially Women." After suggesting various "stones and dignity" to tempt women to fall to "lechery and folly," Scogin says, "What if a man did give you this house full of gold? The Queene said: a woman would doe much for that."

85. *to the vantage*] to boot, over and above (Steevens). Compare Cotgrave: "*Suradjouster*: To give vantage, add more, put more over."

87 *et seq.*] See note at III. iv. 167. Furness says here: "The noble, self-forgetting music in which Emilia dies, goes far to drive away the shadow that envelops her theft . . . But no excuses can be suggested for her here. Her insidious references to Lodovico, and her allusions to Othello's blow . . . stone our hearts, and we can see in her here only the dark foil to Desdemona's snow-white purity." This criticism soars over Emilia's head.

92. *scant . . . having*] restrict our allowance of expense. So Johnson and all commentators explain it. May it not mean "make little of our previous estate" (prior to marriage)? Until I read the notes, this sense satisfied me, conveying the idea of a very prevalent sort of recrimination in such a troubled home as Emilia's appears to have been.

93. *galls*] The bile, source of rancour or anger in man, according to the old physiology. "Some men ween, that the milt is cause of laughing. For by the splean we are moved to laugh, by the gall we are wroth, by the heart we are wise, by the brain we feel, by the liver we love." Translation of Bartholomew's *De Proprietatibus Rerum* (from *Mediæval Lore*, ed. Steele, 1893, p. 66), 1397.

Their wives have sense like them: they see and smell
And have their palates both for sweet and sour,
As husbands have. What is it that they do
When they change us for others? Is it sport?
I think it is: and doth affection breed it?
I think it doth: is't frailty that thus errs?
It is so too: and have not we affections,
Desires for sport, and frailty, as men have?
Then let them use us well: else let them know,
The ills we do, their ills instruct us so.

Des. Good night, good night: heaven me such usage send,
Not to pick bad from bad, but by bad mend!

[*Exeunt.*

ACT V

SCENE I.—*Cyprus. A Street.*

Enter IAGO *and* RODERIGO.

Iago. Here, stand behind this bulk; straight will he come:
Wear thy good rapier bare, and put it home:

104. *so*] F 1, Q 2, 3; *to* F 2, 3, 4, Jennens, Steevens (1793); *too* Rowe (ed. 1). 105. *heaven*] *God* Q 1; *usage*] Q 1, Johnson, Steevens, Craig; *uses* Ff, Q 2, 3, Globe; *issues* Collier (ed. 2) conj.

Act V. Scene I.

1. *bulk*] Qq; *barke* F 1, 2; *bark* F 3, 4.

95. *sense*] sensation, feelings.

104.] Compare Burton, *Anat. of Melan.* (3, 3, 4, 1), p. 648, ed. 1854: "It may be 'tis his own fault, and he hath no reason to complain, 'tis *quid pro quo*, she is bad, he is worse: . . . And therefore, as well adviseth Siracides," cap. ix. 1; "teach her not an evil lesson against thyself," . . . for as the old saying is, "a good husband makes a good wife."

Act V. Scene I.

1. *bulk*] The stall of a shop, jutting out into the street. See *Coriolanus*, II. i. 226; and compare Lyly, *Pappe with an Hatchett*, 1589: "Ah (quoth a Martinist sitting on a bulke in Cheapside), he is a knave I warrant you." In Beaumont and Fletcher, *Wit without Money*, iii. 1, Valentinian asks why the streets should be troubled with

Quick, quick; fear nothing; I 'll be at thy elbow:
It makes us, or it mars us; think on that,
And fix most firm thy resolution.

Rod. Be near at hand; I may miscarry in 't.

Iago. Here, at thy hand: be bold, and take thy stand. [*Retires.*

Rod. I have no great devotion to the deed;
And yet he has given me satisfying reasons:
'Tis but a man gone. Forth, my sword: he dies.

Iago. I have rubb'd this young quat almost to the sense,
And he grows angry. Now, whether he kill Cassio,
Or Cassio him, or each do kill the other,
Every way makes my gain: live Roderigo,
He calls me to a restitution large
Of gold and jewels that I bobb'd from him,
As gifts to Desdemona:
It must not be: if Cassio do remain,
He has a daily beauty in his life
That makes me ugly; and besides, the Moor

4. *on*] Ff, *of* Qq. 5. *most*] *more* Q 2, 3. 7. *be bold*] Qq, F 1; *behold* F 2, 3, 4; *stand*] *sword* Q 1, Steevens, etc. 8. *deed*] *dead* Q 1. 9. *has*] Qq, Steevens (1793), Craig; *hath* Ff, Globe. 11. *quat*] *gnat* Q 1, *knot* Theobald, *quab* Hanmer, *quail* Upton. 12. *angry. Now,*] Ff, *angry now:* Q 1. 14. *gain*] F 3, 4; *gaine* F 1, 2; *game* Qq, Jennens, Rolfe. 16. *Of*] Ff, *For* Qq. 19. *has*] Qq, *hath* Ff.

Lady Heartwell's coach and four, "till the learned lawyers with their fat bags, Are thrust against the bulks."

11. *quat*] a pimple, literally, and hence like "scab," a vulgar term for a low fellow. Still in use in both senses in the Midland dialects in England. See Wise's *Glossary of Warwickshire Words* (Furness). Compare Dekker, *Gul's Hornbook*, ch. vii., 1609: "A yong quat of the first yeares revennew"; and Webster's *Devil's Law Case*, ii. 1. Both these are cited by Steevens. Nares quotes a passage from Laughan's *Garden of Health*, p. 153 (1579), containing the words, "cholericke sores or quats."

16. *bobb'd*] cheated, humbugged. Compare *Troilus and Cressida*, III. i. 75. It occurs in Beaumont and Fletcher, *Loyal Subject*, iii. 1: "What are we bobbed thus still, colted and casted"; and *Spanish Curate*, v. 1. The substantive is, however, much commoner, in the sense of a "bitter mock" or "gird."

May unfold me to him; there stand I in much peril:
No, he must die. Be 't so. I hear him coming.

Enter CASSIO.

Rod. I know his gait; 'tis he. Villain, thou diest!
[*Makes a pass at Cassio.*

Cas. That thrust had been mine enemy indeed,
But that my coat is better than thou know'st:
I will make proof of thine.
[*Draws, and wounds Roderigo.*

Rod. O, I am slain!
[*Iago from behind wounds Cassio in the leg, and exit.*

Cas. I am maim'd for ever. Help, ho! murder! murder!
[*Falls.*

Enter OTHELLO.

Oth. The voice of Cassio: Iago keeps his word.

Rod. O, villain that I am!

Oth. It is even so.

Cas. O, help, ho! light! a surgeon!

Oth. 'Tis he. O brave Iago, honest and just,
That hast such noble sense of thy friend's wrong!

21. *much*] omitted Q 1. 22. *Be't so.*] Qq, *But so*, Ff, *Be it so*, Pope; *hear*] *heard* F 1. 24. *mine*] Ff, *my* Qq. 25. *know'st*] *think'st* Q 1. 27. *maim'd*] *maind* Q 1; *Help*] *light* Qq, Capell; *murder! murder!*] *murder*, Q 2. Enter Othello.] Qq, Ff, Globe; Enter Othello, above at a window Rowe; Enter Othello, at a distance Steevens, Craig. 29. *It is*] Ff, *Harke tis*] Qq.

25. *coat*] I suppose a "privy coat" is intended, which was worn under the outer garments. It is written "private coat" in Dekker's *Match Mee in London*, Act v. Compare "I wear a privy coat," Beaumont and Fletcher, *Cure for a Cuckold*, iii. 1; "without a privy coat," Webster, *Devil's Law Case*, ii. 1; and Shirley, *The Politician*, iv. 5: "were you not wounded? . . . I prepared a privy coat." Hence Iago's wound in the "leg," in Theobald's stage-direction, and implied by "maim'd."

Thou teachest me. Minion, your dear lies dead,
And your unblest fate hies: strumpet, I come!
Forth of my heart those charms, thine eyes, are blotted:
Thy bed lust-stain'd shall with lust's blood be spotted. [*Exit.*

Enter LODOVICO *and* GRATIANO.

Cas. What, ho! no watch? no passage? murder! murder!
Gra. 'Tis some mischance; the cry is very direful.
Cas. O, help!
Lod. Hark!
Rod. O wretched villain.
Lod. Two or three groan: it is a heavy night:
These may be counterfeits: let 's think 't unsafe
To come in to the cry without more help.
Rod. Nobody come? then shall I bleed to death.
Lod. Hark!

34. *unblest fate hies:*] Q 2, 3, Globe; *unblest fate highes* Ff; *fate hies apace* Q 1, Steevens. 35. *Forth of*] Qq, Johnson *et seq.; For of* Ff (*off* F 2, 3, 4). 36. *bed lust-stain'd*] *bed-lest-stain'd* F 3, 4. 38. *cry*] Qq, Steevens, etc.; *voice* Ff, Rowe. 42. *groan*] Ff (*groane* F 1, 2), Globe; *grones* Qq (*groans*), Pope, Steevens, Craig; *it is a*] Qq, *'Tis* Ff. 44. *in to*] Capell, etc.; *into* Qq, Ff, Rowe. 45. *come?*] Theobald, *come,* Qq, *come:* Ff.

33-36. *Minion . . . spotted*] Furness quotes Ingleby's belief that Shakespeare did not intend Othello to speak at all in this scene, and that he did not write these lines, which he calls "atrocious stuff." Shakespeare has elsewhere the compounds "lust-breathed," "lust-dieted," "lust-wearied."

34. *unblest*] accursed. See II. iii. 316.

35. *Forth of*] out of. Several instances occur in Shakespeare. See Abbott, 156. Compare Ben Jonson, *Sejanus*, III. i. 300*a*:

"*Natta.* To this I subscribe;
And forth a world of more particulars,
Instance in only one."

37. *no passage?*] nobody passing along? Compare Cotgrave, "*Passée*: A passage, course, passing along." See *Comedy of Errors*, III. i. 99.

42. *heavy*] black. Compare *Venus and Adonis*, 182.

Re-enter IAGO, *with a light.*

Gra. Here 's one comes in his shirt, with light and weapons.
Iago. Who 's there? whose noise is this that cries on murder?
Lod. We do not know.
Iago. Did not you hear a cry?
Cas. Here, here! for heaven's sake, help me!
Iago. What 's the matter?
Gra. This is Othello's ancient, as I take it.
Lod. The same indeed; a very valiant fellow.
Iago. What are you here that cry so grievously?
Cas. Iago? O, I am spoil'd, undone by villains!
Give me some help.
Iago. O me, lieutenant! what villains have done this?
Cas. I think that one of them is hereabout,
And cannot make away.
Iago. O treacherous villains?
What are you there? come in and give some help.
[*To Lodovico and Gratiano.*

46. Re-enter . . .] Dyce (after line 47); Enter Iago with a light. Qq (after line 45) Steevens. 47. *light*] Ff, *lights* Qq. 48. *on*] Qq, F 1; *out* F 2, 3, 4, Rowe. 49. *We*] Ff; *I* Qq, Jennens; *Did*] Qq, *Do* Ff. 50. *heaven's sake*] *heaven sake* Qq, *heavens sake* Ff. 54. *Iago?*] *Iago,* Qq. 56. *me,*] *my* Q 1. 57. *that one*] Ff, *the one* Qq. 59. [To . . . Gratiano] Theobald *et seq.*

48. *cries on murder*] calls out murder. Compare Cotgrave, "*Hué*: Hooted or showted after; exclaimed or cried out upon." And *Hamlet*, v. ii. 375: "This quarry cries on havock." In Marston's *Eastward Ho*, ii. 1, this line occurs, "Who cries on murther? Lady, was it you?" And in Ben Jonson's *Poetaster*, ii. 1, at an earlier date (1601) occurs, "Who cries out murther, lady was it you?" The line is evidently a quotation from the old play of *Jeronymo*, but it is not in the extant edition. This part of Jonson's *Poetaster* is dealing with that play. The quotations serve to show the exact sense of the words in *Othello*. They may have been even in Shakespeare's thoughts, since this play was made a common laughing-stock of. For "cry on" before a person's name, see *Troilus and Cressida*, v. v. 35, and *Romeo and Juliet*, III. iii. 101.

Rod. O, help me here!

Cas. That 's one of them.

Iago. O murderous slave! O villain!

[*Stabs Roderigo.*

Rod. O damn'd Iago! O inhuman dog!

Iago. Kill men i' the dark! Where be these bloody thieves?
How silent is this town! Ho! murder! murder!
What may you be? are you of good or evil?

Lod. As you shall prove us, praise us.

Iago. Signior Lodovico?

Lod. He, sir.

Iago. I cry you mercy. Here 's Cassio hurt by villains.

Gra. Cassio!

Iago. How is it, brother?

Cas. My leg is cut in two.

Iago. Marry, heaven forbid!
Light, gentlemen: I 'll bind it with my shirt.

Enter BIANCA.

Bian. What is the matter, ho? who is 't that cried?

Iago. Who is 't that cried?

Bian. O my dear Cassio! my sweet Cassio!
O Cassio, Cassio, Cassio!

Iago. O notable strumpet! Cassio, may you suspect

60. *here!*] Qq, etc., *there* Ff. 61. [Stabs Roderigo] Thrusts him in. Q 2, 3; omitted Q 1, Ff; Iago stabs him. Rowe; Iago stabs Roderigo Steevens (1793). 62. *dog!*] Ff, *dog,—o, o, o.* Qq; [gives up ye gost.] Anon. MS. (*apud* Cambridge); Dies. Hanmer. 63. *men*] *him* Q 1; *these*] Ff, *those* Qq. 71. *is it*] Qq, Steevens, etc., Craig; *is 't* Ff, Globe.

69. *cry you mercy*] beg your pardon. See below, line 94. This expression occurs as early as *The Four Elements* (1519); and I find it as late as Ravenscroft's *Canterbury Guests*, v. v. (1697).

Who they should be that have thus mangled you?

Cas. No.

Gra. I am sorry to find you thus: I have been to seek you.

Iago. Lend me a garter. So. O, for a chair,
To bear him easily hence!

Bian. Alas, he faints! O Cassio, Cassio, Cassio!

Iago. Gentlemen all, I do suspect this trash
To be a party in this injury.
Patience awhile, good Cassio. Come, come;
Lend me a light. Know we this face or no?
Alas, my friend and my dear countryman
Roderigo? no:—yes, sure: O heaven! Roderigo.

Gra. What, of Venice?

Iago. Even he, sir: did you know him?

Gra. Know him! ay.

Iago. Signior Gratiano? I cry you gentle pardon;
These bloody accidents must excuse my manners,
That so neglected you.

Gra. I am glad to see you.

Iago. How do you, Cassio? O, a chair, a chair?

79. *have thus*] Ff, *thus have* Qq. 82, 83. Iago. *Lend . . . hence!*] omitted Q 1; prose Q 2, 3. 86. *be a party*] *beare a part* Qq; *injury*] omitted Q 1. 90. *O heaven!*] Q 1; *Yes, 'tis* F 1; *yes, 'tis* Q 2, 3; *Yea, tis* F 2, 3, 4. 93. *you*] Qq, *your* Ff.

79. *should*] See III. iv. 23.

85. *trash*] worthless creature. See II. i. 311 (note). Observe the prompt manner in which Iago seizes upon Bianca's unexpected appearance, to the advantage of his schemes.

89. *countryman*] Steevens remarks that this proves incontestably that Iago was a Venetian.

93. *cry you . . . pardon*] beg your gentle (merciful) pardon. This form was much less used than "cry you mercy," above, line 69. It seems to occur only here in Shakespeare. Similarly Jonson has it once in *Fox*, IV. ii.: "I cry your pardons, I fear I have forgettingly transgrest Against the dignity of the court."

96. *a chair*] In Wright's *History of Domestic Manners* (1862), p. 497, may be seen a drawing of a "litter" from an album preserved among the Sloane MSS. (No. 3415) in the British Museum, containing dates 1608 to 1638. It

Gra. Roderigo!

Iago. He, he, 'tis he. O, that 's well said; the chair:
[*A chair brought in.*
Some good man bear him carefully from hence;
I 'll fetch the general's surgeon. [*To Bianca*] For you, mistress,
Save you your labour. He that lies slain here, Cassio,
Was my dear friend: what malice was between you?

Cas. None in the world; nor do I know the man.

Iago. [*To Bianca*] What, look you pale? O, bear him out o' the air. [*Cassio and Roderigo are borne off.*
Stay you, good gentlemen. Look you pale, mistress?
Do you perceive the gastness of her eye?
Nay, if you stare, we shall hear more anon.
Behold her well; I pray you, look upon her:
Do you see, gentlemen? nay, guiltiness will speak,
Though tongues were out of use.

98. *He, he*] Ff, *He,* Qq; *the*] Ff, *a* Qq. 102. *between*] *betwixt* Qq. 105. *gentlemen*] Ff; *gentlewoman* Qq, Malone, Variorum. 106. *gastness*] *ieastures* Q 1, 2; *jestures* Q 3. 107. *if you stare*] Ff, *an you stirre* Qq; *hear*] *have* Qq.

figures a lady of rank carried in her chair. Ladies, and especially persons suffering from illness, were often so carried, sometimes in horse-litters. Chair, at this time, applied to more cumbrous or stately furniture than now. They would need, as Iago says, a *good* man to carry, with a person. "Man," indeed, would read better in the plural, especially as *two* are borne off.

98. *well said*] See IV. i. 115, etc.

101. *Save you your labour*] don't interfere. She is attending to her lover.

105. *gentlemen*] Malone supported the Qq reading "gentlewoman." "Bianca would naturally endeavour to accompany Cassio, to render him assistance," he says, and Boswell added that "Iago stops Bianca under a pretended suspicion that she would try to escape." But, as Reed says, it was more proper for the two gentlemen to leave with Iago to assist him. It is not, to my mind, the language that Iago would have used to Bianca at present, and he has already secured her attendance by his remarks.

106. *gastness*] ghastliness. It occurs in Chaucer's *Boethius*. The adjective "gaste" is to be met with. Gerrard Leigh says of the Dragon: "For as all beastes most feare him: so tremble they at his *gaste* countenance" (Folio 134).

Enter EMILIA.

Emil. 'Las, what's the matter? what's the matter, husband?
Iago. Cassio hath here been set on in the dark
By Roderigo, and fellows that are 'scaped:
He's almost slain, and Roderigo dead.
Emil. Alas, good gentleman! alas, good Cassio!
Iago. This is the fruits of whoring. Prithee, Emilia,
Go know of Cassio where he supp'd to-night.
What, do you shake at that?
Bian. He supp'd at my house; but I therefore shake not.
Iago. O, did he so? I charge you, go with me.
Emil. Fie, fie upon thee, strumpet!
Bian. I am no strumpet; but of life as honest
As you that thus abuse me.
Emil. As I! foh! fie upon thee!
Iago. Kind gentlemen, let's go see poor Cassio dress'd.
Come, mistress, you must tell's another tale.
Emilia, run you to the citadel,
And tell my lord and lady what hath happ'd.

111. *'Las, what's . . . what's . . . husband?*] Qq, *Alas, what is . . . What is . . . husband.*] Ff (in two lines). 114. *dead*] Qq, *quite dead* Ff. 116. *fruits*] Ff, Rowe; *fruite* Qq, Steevens, etc., Globe, Cambridge; *Prithee*] *Pray* Q 1. 118, 119. *that? He supp'd*] *that? why, you know, He supp'd* Steevens conj. (ed. 1793, not *you well know*, as stated in Furness, Cambridge). 121. *Fie, fie*] Q 1; *Fie* Q 2, 3; *Oh fie* Ff. 123. *foh! fie*] Capell; *fough, fie* Q 1, Jennens; *now fie* Q 2, 3; *Fie* Ff, Rowe. 127. *hath*] *has* Qq, Steevens (1793).

117. *know of*] learn of. Compare *Twelfth Night*, III. iv. 278: "I beseech you to know of the knight what my offence to him is."

121. *Fie, fie upon thee*] Emilia servilely echoes her husband's epithets. The ejaculation is proper. Compare Armin's *Choice, Chance, and Change* (Grosart, p. 62), 1606: "And cast a sheeps eie at a fie for shame"; and Richard Carew in *Camden's Remains* (p. 33, ed. 1623), 1595: "In detestation wee say Phy, as if therewithall wee should spit."

123. *foh*] Emilia is very indignant, and her terms become stronger. See III. iii. 232 (note).

Will you go on afore? [*Aside*] This is the night
That either makes me or fordoes me quite. [*Exeunt.*

SCENE II.—*A Bedchamber in the Castle:* DESDEMONA *in bed asleep; a light burning.*

Enter OTHELLO.

Oth. It is the cause, it is the cause, my soul:
Let me not name it to you, you chaste stars!

128. *on afore?*] Ff, Craig; *on? I pray* Qq, Globe. 129. *makes*] *markes* Q 1.

Scene II.

A Bedchamber . . . a light burning. Enter Othello.] Globe; Enter Othello with a light. Q 1; Enter Othello with a light, and Desdemona in her bed. Q 2, 3; Enter Othello, and Desdemona in her bed. Ff; A Bedchamber: Desdemona in bed asleep. A light burning. Enter Othello. Steevens.

129. *fordoes*] undoes. See *Hamlet*, II. i. 103, and *Lear*, V. iii. 255, and notes at the two places. Compare Caxton, *Reynard the Fox* (Arber, p. 38), "how I myght breke and fordo my fadirs fals counseyl." The word is commoner in the stronger sense of "destroy."

Scene II.

1. *It is the cause*] "The abruptness of this soliloquy makes it obscure. The meaning, I think, is this:—I am here (says Othello in his mind) overwhelmed with horror. What is the reason of this perturbation? Is it want of resolution to do justice? Is it the dread of shedding blood? No. It is not the action that shocks me, but it is the cause, it is the cause, my soul" (Johnson). Steevens takes the words to mean that Othello seeks to justify himself, by dwelling upon the cause, that is to say, the greatness of the provocation he had received; or he may merely mean, "It is the cause of virtue I maintain." I prefer Johnson's interpretation. Othello, in the depth of his anguish, has no room for compunction or any thought save the one, the "it" that he cannot name, the cause, the unforgivable and unmentionable thing that she has done. The more trivial idea of justification comes as an afterthought at the words, "Yet she must die"; merely to be glanced at. Furness has a long and deeply interesting note on the various views of actors upon the staging of this scene.

2. *you chaste stars*] Othello's identification of the stars with chastity shows the frame of mind he is in. He is thinking only of chastity, or its loss, and identifies the stars with that one virtue. Whatsoever frame of mind a man was in, or whatever calamity had befallen him, he attributes that mood, not necessarily as caused by, but as existing in, and harmonized with by the stars. The use of this word "chaste" bears out the sense given above to the word "cause." Othello feels himself "chaste." The stars are "chaste." The other thing he cannot name. Every human frame of mind is attributed to the stars, in one place or another, in Shakespeare, according to the condition uppermost at the occasion.

It is the cause. Yet I 'll not shed her blood,
Nor scar that whiter skin of hers than snow
And smooth as monumental alabaster.
Yet she must die, else she 'll betray more men.
Put out the light, and then put out the light:
If I quench thee, thou flaming minister,

5. *alabaster*] F 4, *alablaster* the rest; [Takes off his sword] Steevens. 7.] Regarded as a stage-direction [Takes off his sword and then puts out the light.] Goldwin Smith, Cambridge); *light, . . . light*:] Qq, Ff, Steevens, Globe, etc.; *light, and, then, . . . the light;* Theobald; *light: and then—put out* thy *light.* Hanmer; *light, and then— Put out the light?* Warburton, Jennens; *light, and then— Put out the light!* Capell, Rolfe. (Several other almost imperceptible variations occur.)

4. *whiter*] For the transposition of the adjective, see many examples collected in Abbott, 419. A remarkable one occurs in *1 Henry VI.* IV. v. 5 (not in Abbott):

"When sapless age and weak unable limbs,
Should bring thy father to his drooping chair."

5. *alabaster*] Compare *Richard III.* IV. iii. 11; and *Lucrece*, 419, "alabaster skin." The "monumental" use is referred to in *Merchant of Venice*, I. i. 84: "Sit like his grandsire cut in alabaster"; it gives the sense of "polished." Compare Burton's *Anatomy of Melancholy* (Bk. II. ii. 2), ed. 1854, p. 516: "A high brow like unto the bright heavens . . . white and smooth like the polished alabaster." Gabriel Harvey has the metaphor in *Pierce's Supererogation* (Gros. ii. 285), "alabaster necke, corall bracelets [arms], ruby lips" (1593).

6. *betray more men*] ruin others (as she has done me). The line comes in inharmoniously. It recalls the last line of the ballad, in an awkward fashion.

7. *put out the light*] Hanmer suggested "thy light" at the second use; and others have taken various liberties with the text. It may seem "strange that the mind when fraught with a passion so intense" should trifle, but the line is only to be explained by a play upon words, a "cold conceit," as one of the commentators calls it. The obvious sense, "put out the taper, and then extinguish the light of life," is enforced to a certainty in the following lines. Examples of "put out the light," meaning to "kill," have been adduced from several contemporary authors by Steevens and Farmer. And Malone refers to *Lucrece* (178), a poem which has several times served to illustrate this play. Compare also *3 Henry VI.* II. vi. 1, and *Macbeth*, V. v. 23, where a candle is the symbol of life. The words "monumental alabaster" might themselves have suggested the inverted and extinguished torch, emblem of death. For the use of the phrase compare Beaumont and Fletcher's *Maid's Tragedy*, iv. 1: "'Tis a justice . . . To put the light out of such base offenders." Steevens says this phrase is used twice in Sidney's *Arcadia* for killing a lady, pp. 460 and 470, ed. 1633. The expression is still in use in criminal life in London. (See Farmer and Henley, *Slang and its Analogues.*) Compare Greene's *Groat's-worth of Wit* (at the end): "Remember, gentlemen, your lives are like so many light tapers that are with care deliuered to you all to maintaine: these with wind-puft wrath may be extinguished, with drunkennesse put out, with negligence may fall." The metaphor is trite.

I can again thy former light restore,
Should I repent me: but once put out thy light,
Thou cunning'st pattern of excelling nature,
I know not where is that Promethean heat
That can thy light relume. When I have pluck'd
thy rose,
I cannot give it vital growth again,
It must needs wither: I 'll smell it on the tree.
[*Kissing her.*
O balmy breath, that dost almost persuade
Justice to break her sword! One more, one more:
Be thus when thou art dead, and I will kill thee,
And love thee after: one more, and this the last:
So sweet was ne'er so fatal. I must weep,
But they are cruel tears: this sorrow's heavenly;
It strikes where it doth love. She wakes.
Des. Who 's there? Othello?

10. *thy light*] Ff; *thine* Qq, Steevens (1793). 11. *cunning'st*] *cunning* Q 1. 13. *relume*] Malone *et seq.*; *re-lume* Ff; *returne* Q 1; *relumine* Q 2, 3; *thy rose*] Ff, Malone; *the rose* Qq, Globe, Craig. 15. *must needs*] Qq, Globe; *needs must* Ff, Steevens, etc., Craig; *it*] Qq, *thee* Ff; [Kissing her.] Kisses her. Q 2, 3 (at line 19 Q 1); omitted Ff. 16. *O balmy*] Steevens, etc., Craig; *Oh Balmy* Ff; *A balmy* Qq; *Ah, balmy* Globe, etc.; *dost almost*] Ff, *doth almost* Qq. 17. *Justice*] *Iustice her selfe* Qq, Jennens; *sword! One . . . more*:] *sword. One more, one more:* Ff; *sword once more,* Q 1; *sword: one more;* Q 2, 3; *sword.—Once more*—Jennens. 19. *one*] *once* Q 1; *and this*] Qq, etc.; *and that's* Ff, Rowe, Dyce; [He kisses her] Q 1. 22. *where*] *when* Q 1; *doth*] Ff, *does* Qq; *She wakes.*] stage-direction; Anon. conj., reading *It . . . Othello?* as one line (*apud* Cambridge).

12. *Promethean heat*] Compare "Promethean fire," *Love's Labour's Lost*, IV. iii. 351. Peele has the image in *England's Holidays* (Routledge, p. 597*a*): "like Prometheus' life-infusing fire" (1595).

13. *relume*] "to light anew, to re-kindle," N. Bailey, ed. 1766. This, like "illume" of *Hamlet*, I. i. 37, does not occur elsewhere in Shakespeare (nor elsewhere earlier, so far as I am aware). Both terms are in Bailey's *Dictionary*. Pope has: "Relumed her ancient light, not kindled new" (Webster). Compare French *allumer* (Cotgrave).

Oth. Ay, Desdemona.
Des. Will you come to bed, my lord?
Oth. Have you pray'd to-night, Desdemona?
Des. Ay, my, lord.
Oth. If you bethink yourself of any crime
Unreconciled as yet to heaven and grace,
Solicit for it straight.
Des. Alas, my lord, what may you mean by that?
Oth. Well, do it, and be brief; I will walk by:
I would not kill thy unprepared spirit;
No; heaven forfend! I would not kill thy soul.
Des. Talk you of killing?
Oth. Ay, I do.
Des. Then heaven
Have mercy on me!
Oth. Amen, with all my heart!
Des. If you say so, I hope you will not kill me.
Oth. Hum!
Des. And yet I fear you; for you are fatal then
When your eyes roll so: why I should fear I know not,
Since guiltiness I know not; but yet I feel I fear.
Oth. Think on thy sins.

29. *Alas*] Qq, *Alack* Ff; *may*] Q 1, Ff; *doe* Q 2, 3. 32. *heaven*] Qq, *heavens* Ff. 33, 34. *Talk . . . heart!*] arranged as by Capell, etc., Globe, Craig; each speech a separate line in Qq, Ff, Cambridge. 35. *so*] omitted F 1.

30. *by*] aside.

32. *forfend*] forbid, as below, at line 182.

36.] Compare Coriolanus' treatment of Cominius when he rejects his intercession:—

"Yet, to bite his lip,
And *hum* at good Cominius, much unhearts me."
(v. i. 49, 50).

These outward displays of passion would appear to have been usual in the time of Shakespeare. A tragic scene almost requires them. Expressions such as "gnaw the lip," or "bite the thumb," or "nails, till the blood came," were so common that they must have reference to actual practices. They are still to be found, though decreasing in quantity since the eighteenth century, in works of fiction.

Des. They are loves I bear to you.
Oth. Ay, and for that thou diest.
Des. That death 's unnatural that kills for loving.
Alas, why gnaw you so your nether lip?
Some bloody passion shakes your very frame:
These are portents; but yet I hope, I hope,
They do not point on me.
Oth. Peace, and be still!
Des. I will so. What 's the matter?
Oth. That handkerchief which I so loved and gave thee,
Thou gavest to Cassio.
Des. No, by my life and soul!
Send for the man, and ask him.
Oth. Sweet soul, take heed,
Take heed of perjury; thou art on thy death-bed.
Des. Ay, but not yet to die.
Oth. Yes, presently:
Therefore confess thee freely of thy sin;
For to deny each article with oath
Cannot remove nor choke the strong conception
That I do groan withal. Thou art to die.
Des. Then Lord have mercy on me!
Oth. I say, amen.
Des. And have you mercy too! I never did
Offend you in my life; never loved Cassio

40. *loves*] Qq, F 1; *love* F 2, 3, 4. 41. *Ay*] omitted Qq. 45. *I hope, I hope*] Ff, *I hope* Qq. 47. *will so. What's*] Johnson, Globe; *will, so, what's* Q 1, 2; *will so: What's* Ff, Capell, Steevens. 52. *Yes*] Qq, omitted Ff. 55. *conception*] *conceit* Q 1, Jennens. 57. *Then Lord*] Qq, etc.; *O Heaven* Ff, Rowe.

43. *nether lip*] See above, IV. iii. 39. Compare Lyly's *Mydas*, III. ii., 1592: "all my nether teeth are loose."

46. *point on*] Compare *Troilus and Cressida*, I. iii. 31, "find Hector's purpose Pointing on him."

But with such general warranty of heaven
As I might love: I never gave him token.

Oth. By heaven, I saw my handkerchief in his hand.
O perjured woman! thou dost stone my heart,
And makest me call what I intend to do
A murder, which I thought a sacrifice:
I saw the handkerchief.

Des. He found it then;
I never gave it him: send for him hither;
Let him confess a truth.

Oth. He hath confess'd.

Des. What, my lord?

Oth. That he hath used thee.

Des. How? unlawfully?

Oth. Ay.

Des. He will not say so.

Oth. No, his mouth is stopp'd;
Honest Iago hath ta'en order for 't.

Des. O, my fear interprets! what, is he dead?

Oth. Had all his hairs been lives, my great revenge
Had stomach for them all.

Des. Alas, he is betray'd, and I undone!

Oth. Out, strumpet! weep'st thou for him to my face?

62. *in his*] Qq, Jennens, Steevens; *in's* Ff, Globe. 63. *my*] *thy* Q 1. 64. *makest*] *makes* F 1. 68. *Let*] *And let* Q 1. 70. *hath used thee.*] Ff, *hath—uds death.* Q 1. 73. *O, . . . interprets!*] Globe, *Oh, . . . interprets.* Ff. 77. *Out*] *O* Qq.

72. *ta'en order*] taken measures, arranged. Compare *Richard II.* v. i. 53, and *Measure for Measure*, II. i. 246.

74. *hairs been lives*] Compare Lyly's *Mydas*, I. i., 1592: "Desirest thou to be fortunate in thy love, or in thy victories famous, or to have the yeeres of thy life as many as the haires on thy head?" A similar expression occurs in *Macbeth*, v. viii. 48. Steevens quotes from two later plays, where the same thought occurs; both are perhaps echoes of Othello's words in this famous scene.

Des. O, banish me, my lord, but kill me not!

Oth. Down, strumpet!

Des. Kill me to-morrow; let me live to-night!

Oth. Nay, if you strive,—

Des. But half an hour!

Oth. Being done, there is no pause.

Des. But while I say one prayer!

Oth. It is too late. [*He smothers her.*

Emil. [*Within*] My lord, my lord! what, ho! my lord, my lord!

Oth. What noise is this? Not dead? not yet quite dead?
I that am cruel am yet merciful;
I would not have thee linger in thy pain:
So, so.

Emil. [*Within*] What, ho! my lord, my lord!

Oth. Who 's there?

Emil. [*Within*] O, good my lord, I would speak a word with you!

81. *if*] Ff, *an* Qq. 82, 83. Oth. *Being . . . pause.* Des.] omitted Q 1, reading Des. *But halfe an houre, but while I say one prayer.* followed by Pope, Hanmer. 83. *It is too*] Ff, *Tis too* Q 1; [He smothers her] Smothers her Ff, He stifles her Qq (after *prayer*). 83, 84. *late . . .* Emil.] *late.* Des. *O Lord, Lord, Lord.* Em. Q 1, Jennens. 84. Emil. [Within]] Steevens, etc., Emillia calls within Qq (after omitted *Lord* Q 1, after *late* Q 2, 3), Æmilia at the door. Ff. 85. *noise*] Ff, *voyce* Qq. 88. [Stabbing her.] Rann; [Within]] Ff, omitted Qq. 89, 100. [Within]] Malone, Steevens (1793) *et seq.*; omitted Qq, Ff.

82. *Being done*] "Now that it is being done, there can be no pause."

88. *So, so*] Rann (1794) inserted here the stage-direction "stabbing her"; Steevens made the suggestion in his ed. 1793, though he does not insert the words. But Furness quotes from Francis Gentleman (*Dramatic Censor*, i. 148, 1770), who justifies the stage practice; presumably that of Garrick. The difficulty arises from Desdemona's partial recovery, and subsequent death without further violence, which is an unnatural result from suffocation; while comprehensible, and (from the drawing of blood) natural if the stab takes place. This, at least, was the opinion of several editors. To Furness we are indebted for the views of some eminent medical men, the majority of whose evidence is against the necessity of this further horror. We have no reason to suppose that Shakespeare thought of it, but we have Othello's words to the contrary. Nevertheless it has been adopted on the stage by such important actors as Booth and Fechter.

Oth. Yes: 'tis Emilia. By and by. She 's dead.
'Tis like she comes to speak of Cassio's death.
The noise was high. Ha! no more moving?
Still as the grave. Shall she come in? were 't good?
I think she stirs again. No. What 's best to do?
If she come in, she 'll sure speak to my wife:
My wife! my wife! what wife? I have no wife.
O, insupportable! O heavy hour!
Methinks it should be now a huge eclipse
Of sun and moon, and that the affrighted globe
Should yawn at alteration.

Emil. [*Within*] I do beseech you
That I may speak with you, O, good my lord!

Oth. I had forgot thee: O, come in, Emilia.

92. *high*] Ff, Steevens, Dyce, Craig; *here* Qq, Jennens, Globe. 94. *best to do*] *the best* Qq, Steevens. 96. *what wife?*] *my wife;* Q 1. 100. *Should*] Qq, *Did* Ff. 101. *That*] omitted Qq, reading *I . . . lord* one line; *O*] omitted Q 1. 102. *forgot*] *forgotten* Q 2, 3; *O*] omitted Q 2, 3.

90. *by and by*] presently. See II. i. 290.

92. *high*] Probably refers to the attack upon Cassio, where there was undoubtedly much noise.

97. *heavy*] See IV. ii. 43.

98–100. *eclipse . . . yawn at alteration*] The chaos that Othello foretells for himself "when I love thee not," should now be here. See III. iii. 93. For the connection between eclipses and earthquakes, to us a meaningless one, Shakespeare had his authority in Holland's *Plinie*. In Book ii. ch. 80, "Of the Gaping Chinkes of the Earth," I find: "In one place the walls of cities are laid along: in another they be swallowed up in a deep and wide chawme: here are cast up mightie heapes of earth: there are let out rivers of water, because in those times all tempests are asleepe and laid to rest. . . . They [earthquakes] fortune also to be when the Sune and Moone are eclipsed." Here we have alterations indeed, and a vividly poetical description of them, coupled with chawmes [yawns, or chasms] of the globe, as it "travelleth and waggeth to and fro," and eclipses of sun and moon. Theobald accuses Shakespeare of profanity in this passage, an accusation which (though *obviously* just to him) seems quite groundless, even apart from the extract from Pliny. Eclipses, like comets, have at all times been connected with mundane calamities by superstition. See *Lear*, I. ii. 111 *et seq.* I see no occasion to deem that Shakespeare refers here to the Crucifixion (Matt. xxvii.), as Theobald finds necessary.

Soft; by and by. Let me the curtains draw.
Where art thou? [*Unlocks the door.*

Enter EMILIA.

What 's the matter with thee now?
Emil. O, my good lord, yonder 's foul murders done!
Oth. What, now?
Emil. But now, my lord.
Oth. It is the very error of the moon;
She comes more near the earth than she was wont
And makes men mad.
Emil. Cassio, my lord, has kill'd a young Venetian
Call'd Roderigo.
Oth. Roderigo kill'd!
And Cassio kill'd!
Emil. No, Cassio is not kill'd.
Oth. Not Cassio kill'd! then murder 's out of tune,
And sweet revenge grows harsh.
Des. O, falsely, falsely murder'd!
Emil. Alas, what cry is that?
Oth. That! what?
Emil. Out, and alas! that was my lady's voice.
Help! help, ho! help! O lady, speak again!
Sweet Desdemona! O sweet mistress, speak!
Des. A guiltless death I die.

104. [Unlocks the door.] Theobald *et seq.* 105. *murders*] Qq, Globe; *murthers* Ff; *murder* (or *murther*) Steevens, etc., Craig. 106. *What,*] Q 1, *What?* the rest. 108. *near the*] Qq, Steevens, Craig; *nearer* Ff, Globe. 115. *Alas*] *O Lord* Qq. 117. *that was*] Ff; *it is* Q 1; *it was* Q 2, 3.

107. *error*] aberration, deviation from her right path. See "erring," above, I. iii. 362. Compare Ben Jonson, *Discoveries*, (424*b*): "The rest of his journey, his error by sea, the sack of Troy, are put . . . as episodes of the argument."

Emil. O, who hath done this deed?
Des. Nobody; I myself. Farewell:
Commend me to my kind lord: O, farewell! [*Dies.*
Oth. Why, how should she be murder'd?
Emil. Alas, who knows?
Oth. You heard her say herself, It was not I.
Emil. She said so: I must needs report the truth.
Oth. She 's like a liar gone to burning hell:
'Twas I that kill'd her.
Emil. O, the more angel she,
And you the blacker devil!
Oth. She turn'd to folly, and she was a whore.
Emil. Thou dost belie her, and thou art a devil.
Oth. She was false as water.
Emil. Thou art rash as fire, to say
That she was false: O, she was heavenly true!
Oth. Cassio did top her; ask thy husband else.
O, I were damn'd beneath all depth in hell,
But that I did proceed upon just grounds
To this extremity. Thy husband knew it all.
Emil. My husband!
Oth. Thy husband.
Emil. That she was false to wedlock?
Oth. Ay, with Cassio. Nay, had she been true,

123. [Dies] She dies Qq, omitted Ff. 125. *heard*] Qq, *hear* Ff. 126. *the truth*] Ff, *a truth* Qq. 132. *art rash*] *as rash* Q 1. 141. *Nay*] Qq, omitted Ff.

130. *folly*] See II. i. 137 (note).

138. *My husband!*] Emilia's repeated astonishment at Iago's complicity is the argument in favour of her not having suspected him to be the "eternal villain." See note at IV. ii. 131. On the other hand (see line 191, below), some suspicions seem to have flashed across her, but were not attended to in her desire to please Iago. Her conscience was torpidity itself. When it is aroused, she acts nobly out of sudden grief, and love for her mistress.

If heaven would make me such another world
Of one entire and perfect chrysolite,
I 'ld not have sold her for it.

Emil. My husband!

Oth. Ay, 'twas he that told me first:
An honest man he is, and hates the slime
That sticks on filthy deeds.

Emil. My husband!

Oth. What needs this iteration? woman, I say thy husband.

Emil. O mistress, villany hath made mocks with love!
My husband say that she was false!

Oth. He, woman;
I say thy husband: dost understand the word?
My friend, thy husband, honest, honest Iago.

Emil. If he say so, may his pernicious soul

145. *me first*] Qq, *me on her first* Ff. 148. *iteration? woman, I*] Qq, Jennens, Globe; *itterance, woman? I* Ff, Steevens (1793), Craig. 149–152. Emil. *O . . . Iago*] omitted Q 1. 150. *that*] Q 2, 3; omitted Ff.

143. *chrysolite*] "A kind of iasper stone . . . *Chrysolith*," J. Rider, *Biblioth. Schol.*, 1589. "A chrysolite; a kind of Jasper of a golden lustre, or colour" (Cotgrave). We must have recourse again to *Pliny*, xxxvii. 8: "The Topaze or Chrysolith, hath a singular greene colour by it selfe, for which it is esteemed very rich; and when it was first found, it surpassed all others in price; they were discovered first in an Isle of Arabia called Chitis. . . . Of which Chrysolite, Ptolomæus Philadelphus, king of Egypt, caused the statue of his wife Arsinoë to be made, foure cubits long . . . of all pretious stones it is the largest: this propertie it hath above all other gems, That only it commeth under the file to be polished for noble men; whereas all others be scoured with grindstones coming out of Naxos." The perfection of the metaphor only can be appreciated from this passage. This precious stone was the costliest, the largest, and the only one that could be polished for noble persons, and made to a required shape. Peele, at the beginning of *David and Bethsabe* (*ante* 1599), speaks of "rubies, sapphires, chrysolites," as the most precious pebbles. The chrysolite of the ancients is believed to be the peridote of moderns.

148. *iteration*] repetition. Not used elsewhere by Shakespeare in this sense. Compare Lyly, *Woman in Moone*, IV. i., 1597: "Learchus [reading]
'Learchus, my love, Learchus!'
O the iteration of my name argues affection."

149.] "Villany has taken advantage to play upon the weakness of passion."

Rot half a grain a day! he lies to the heart:
She was too fond of her most filthy bargain.

Oth. Ha!

Emil. Do thy worst:
This deed of thine is no more worthy heaven
Than thou wast worthy her.

Oth. Peace, you were best.

Emil. Thou hast not half the power to do me harm
As I have to be hurt. O gull! O dolt!
As ignorant as dirt! thou hast done a deed—
I care not for thy sword; I 'll make thee known,
Though I lost twenty lives. Help! help, ho! help!
The Moor has kill'd my mistress! Murder! murder!

Enter MONTANO, GRATIANO, IAGO, *and others.*

Mon. What is the matter? How now, general!

Emil. O, are you come, Iago? you have done well,
That men must lay their murders on your neck.

160. *the*] Qq, Steevens, etc., Craig; *that* Ff, Globe. 163. *I . . . sword*] in parenthesis Ff; *known*] *know* Qq. 164. *ho! help!*] *O, helpe;* Qq. 165. *has*] Qq, Steevens, etc., Craig; *hath* Ff, Globe.

159. *you were best*] An old idiom retained from Chaucer's time. See I. ii. 30, above, and Abbott's *Grammar*, 230.

160, 161.] "I have in this cause more power to endure than thou hast power to inflict" (Johnson). Malone parallels the sentiment from *Henry VIII.* III. ii. 387, and *2 Henry VI.* IV. i. 130.

168. *lay . . . on your neck*] hold you responsible, lay it to your charge. An expression not elsewhere in Shakespeare. I find it in *The Hye Way to the Spyttal Hous* (*circa* 1535), Hazlitt's *Early Popular Poetry*, iv. 53:

"Self wylled people, that can not be in rest,
But in the lawe do ever wrythe and wrest,
And wyll not fall to ony agreement,
Tyll in theyr neckes is lay'd by jugement
The costes and charges, and so are made full bare."

"Neck" is used in several other obsolete phrases, where we would say "back." Here, perhaps the metaphor is from laying the yoke on the neck of beasts of burthen. Another example of the above phrase occurs in Udall's *Erasmus* (Roberts' rept. p. 327), 1542: "The mistristfulnesse of the Byzancian he layed on the necke of the Charetes."

Gra. What is the matter?

Emil. Disprove this villain, if thou be'st a man:
He says thou told'st him that his wife was false:
I know thou didst not, thou 'rt not such a villain.
Speak, for my heart is full.

Iago. I told him what I thought, and told no more
Than what he found himself was apt and true.

Emil. But did you ever tell him she was false?

Iago. I did.

Emil. You told a lie, an odious, damned lie;
Upon my soul, a lie, a wicked lie!
She false with Cassio! Did you say with Cassio?

Iago. With Cassio, mistress. Go to, charm your tongue.

Emil. I will not charm my tongue; I am bound to speak:
My mistress here lies murder'd in her bed.

All. O heavens forfend!

Emil. And your reports have set the murder on.

Oth. Nay, stare not, masters: it is true indeed.

Gra. 'Tis a strange truth.

Mon. O monstrous act!

Emil. Villany, villany, villany!
I think upon 't: I think: I smell 't: O villany!
I thought so then: I 'll kill myself for grief:

169. Gra.] All Q 1. 172. *thou 'rt*] Ff, *thou art* Qq. 183–191. *My . . . villany!*] omitted Q 1. 183. *bed.*] Ff, Q 2, Steevens, etc., Craig; *bed,*— Dyce, Globe. 185. *murder*] *murther* (spelling indiscriminate, as 183, etc.). 189. *smell 't: O villany*] *smell a villany* Q 2, 3.

181. *charm your tongue*] be silent, as if by enchantment. A common expression in Shakespeare and Jonson. Compare *Taming of the Shrew*, I. i. 214, and *2 Henry VI.* IV. i. 64; *idem* (*3*) V. v. 31. Sometimes "tongue" is omitted, as in Jonson's *Bart. Fair*, ii. 1: "Justice Overdo: he is the man must charm you."

190. *I thought so then*] See note at line 138, above, and at "Be not acknown on 't," III. iii. 320, which latter speech

O villany, villany!

Iago. What, are you mad? I charge you, get you home.

Emil. Good gentlemen, let me have leave to speak:
'Tis proper I obey him, but not now.
Perchance, Iago, I will ne'er go home.

Oth. O! O! O! [*Falling on the bed.*

Emil. Nay, lay thee down and roar;
For thou hast kill'd the sweetest innocent
That e'er did lift up eye.

Oth. [*Rising*] O, she was foul!
I scarce did know you, uncle: there lies your niece,
Whose breath indeed these hands have newly stopp'd!
I know this act shows horrible and grim.

Gra. Poor Desdemon! I am glad thy father's dead:
Thy match was mortal to him, and pure grief
Shore his old thread in twain: did he live now,
This sight would make him do a desperate turn,
Yea, curse his better angel from his side,
And fall to reprobation.

195. *Perchance*] Q 1, Ff; *Perhaps* Q 2, 3. 196. [Falling . . .] Oth. fals on the bed Qq (falls Q 2, 3); omitted Ff. 198. [Rising]] Theobald *et seq.*; omitted Qq, Ff. 202. *Desdemon*] F 1, 2, Dyce, Staunton, Delius; *Desdemona* Qq, F 3, 4. 204. *in twain*] *atwane* Q 1. 207. *reprobation*] Qq, etc.; *reprobance* Ff, Dyce, Rolfe.

was no doubt accompanied with a needful scowl. Clarke and Rolfe believe "then" refers to Emilia's "eternal villain" speech at IV. ii. 131. That seems hardly a sufficient signification.

202.] Delius says Desdemona's uncle, Gratiano, appears to have come to Cyprus to bring her news of her father's death.

203. *mortal*] deadly. See II. i. 72 (note).

207. *reprobation*] perdition. Shakespeare does not use this word again. The Folios have it "reprobance," as they have also "iterance" for "iteration" at line 148, above. "Iteration" is in Cotgrave (1611), "reprobation" is not, and the present is perhaps its first appearance. "Reprobate" (adj.) is in *Love's Labour's Lost*, I. ii. 64 (1590), and in Rider's *Dictionary* (subst.), 1589.

Oth. 'Tis pitiful; but yet Iago knows
That she with Cassio hath the act of shame
A thousand times committed; Cassio confess'd it:
And she did gratify his amorous works
With that recognizance and pledge of love
Which I first gave her; I saw it in his hand:
It was a handkerchief, an antique token
My father gave my mother.

Emil. O heaven! O heavenly powers!

Iago. Come, hold your peace.

Emil. 'Twill out, 'twill out. I peace!
No, I will speak as liberal as the north:

209. *hath*] Q 1, Ff; *had* Q 2, 3. 212. *that*] *the* Q 1. 216. *O . . . powers!*] *O God, O heavenly God.* Q 1. 217. *Come*] *Zouns* Q 1, Cambridge; *'Twill out, 'twill out.*] *Twill out, twill:* Q 1. 217, 218. *I peace! No,*] *I peace? No,* Ff, Theobald, Globe; *I hold my peace sir, no,* Qq (ending line *no*), Steevens, Craig. 218. *I . . . north*] Ff, Globe, Cambridge; *Ile be in speaking, liberall as the north* Q 2, 3; *I'le be in speaking, liberall as the ayre* Q 1.

210.] Jonson says here: "This is another passage which seems to suppose a longer space comprised in the action of this play than the scenes include." See note at III. iii. 293.

212. *recognizance*] recognition, acknowledgment. Properly a legal term, as old as Chaucer's time, and occurring in *Hamlet*, V. i. 113. Lyly introduced the term in *Mother Bombie*, iv. 3: "Your eloquence passes my recognoscence. *Lucio.* I never heard that before" (1594).

215.] Othello would appear here to have forgotten his original statement in III. iv.; but Steevens thinks this a proof of Shakespeare's art. The original account was purposely ostentatious, to alarm his wife the more. Here the truth suffices.

218. *liberal*] free spoken. See II. i. 164 (note).

218. *as the north*] Commentators have explained this to mean north wind, with a reference to *Cymbeline*, I. iii. 36: "the tyrannous breathing of the north." The first Quarto reads "air," of which see below. I believe the reference to be to the north country, and the freedom of their (northerns') speech, especially in asseverations. Emilia, in the next line, uses their favourite invocation at this time, to the *devil*. Greene introduces "Bohan, a Scot," in his *James IV.*, expressly, apparently, to swear by *the deil*. Howell says in a noble protest against swearing, *Letters*, iv. 12, 1628: "The Irishman swears by his five wounds, the Scot bids the Devil hale his soul, yet for variety of oaths the English roarer puts down all"; and *Ram Alley*, v. 1611: "The devil take my soul, etc., . . . That oath doth show thou art a northern knight"; and Massinger, *City Madam*, ii. 2: "May the great fiend, etc., . . . as the Scotchman says." Compare, too, Andrew Borde, *Boke of Knowledge*, ch. iv., 1542, speaking of "the natural disposition of a Scotyshe

Let heaven and men and devils, let them all,
All, all, cry shame against me, yet I'll speak.

Iago. Be wise, and get you home.

Emil. I will not.

[*Iago offers to stab Emilia.*

Gra. Fie!
Your sword upon a woman!

Emil. O thou dull Moor! that handkerchief thou speak'st of
I found by fortune and did give my husband;
For often with a solemn earnestness,
More than indeed belong'd to such a trifle,
He begg'd of me to steal it.

Iago. Villanous whore!

Emil. She give it Cassio! no, alas, I found it,
And I did give't my husband.

Iago. Filth, thou liest!

223. *of*] Ff, *on* Qq. 228. *give*] Ff, *gave* Qq.

man," he says: "And what worde I do speake, be it in myrth or in borde, The foule evyl shalbe at the end of my worde." These extracts bear upon the mode of speech. But so much was the north held in dislike that it gave rise to several proverbs. "Out of the North all ill comes forth" is as old as Hakluyt, 1599, and much older in Latin. North came to mean bad, coarse, clownish, broad. Compare Beaumont and Fletcher's *Mons. Thomas*, i. 3: "Some northern toy, a little broad"; and in *Nice Valour*, i. 1 (Dyce's *Beaumont and Fletcher*, x. 301), "a northern fellow" is a "coarse" fellow. See also Middleton's *Mich. Tem.* i. 1 (1607). I imagine this is the sense of Emilia's simile. She does not, fortunately, have time to indulge much in "profane" language, but she felt equal to it, in quantities. This play was written at or about the time of James' accession, who very speedily put a stop to uncomplimentary allusions to the North amongst the dramatists, by the suppression of *Eastward Hoe* in 1605, and the severe punishment, or contemplated punishment, of the writers. Hence this suggestion has a most interesting bearing upon the text, since the probability is that the first Folio comes nearest to Shakespeare's words, while the first Quarto (reading "air") was printed from an independent stage-copy, containing various alterations. I advance the above suggestion with fear and trembling. It appears to me to give sense, where the north wind was little less than an absurdity.

229. *Filth*] harlot. Compare *Timon*, IV. i. 6. Cotgrave has: "*fille perduë*: a desperate filth," etc. Mr. Craig supplied me with the following from North's

Emil. By heaven, I do not, I do not, gentlemen.
O murderous coxcomb! what should such a fool
Do with so good a wife?

Oth. Are there no stones in heaven
But what serve for the thunder? Precious villain!
[*He runs at Iago: Iago stabs Emilia, and exit.*

Gra. The woman falls; sure, he hath kill'd his wife.

Emil. Ay, ay: O, lay me by my mistress' side.

Gra. He 's gone, but his wife 's kill'd.

Mon. 'Tis a notorious villain. Take you this weapon,
Which I have here recover'd from the Moor:
Come, guard the door without; let him not pass,
But kill him rather. I 'll after that same villain,
For 'tis a damned slave.
[*Exeunt Montano and Gratiano.*

Oth. I am not valiant neither,
But every puny whipster gets my sword.

232. *wife*] Ff, *woman* Qq. 233. *Precious*] Ff; *pretious* Q 1; *pernitious* Q 2, 3; [He . . . exit.] Globe ("from behind" after Iago), Craig; The Moore runs at Iago, Iago kills his wife Qq, after *woman?* (*wife?*), line 232; Iago stabs Emilia, then runs out. Steevens (1793), Dyce (ed. 2); omitted Ff. 235. [Exit Iago, Qq]. 237. *you this*] Ff, *your* Qq. 238. *here*] Qq, omitted Ff. 241. [Exeunt . . . Gratiano] Qq *et seq.*, Globe, Craig; Exeunt all but Othello and Emilia. Cambridge; Exit. Ff.

Plutarch, Comp. between Aristides and Cato, ed. 1595, p. 391: "because his sonne could not abide his filth," and five lines lower, "a young harlatry filth."

232.] Can heaven not spare one bolt for this villain? Is it all needed for thunder? Shakespeare has "thunder-stone" in *Julius Cæsar*, I. iii. 49, and in *Cymbeline*, IV. ii. 271. Nares quotes "Jove's fell thunder-stone" from Chapman's *Homer's Iliad*, bk. xv. (1598).

233. *Precious*] perfect, selected; as if priceless, exquisite. Stronger than irony.

237. *notorious*] See above, IV. ii. 141. "Egregious, notable" (Schmidt).

238. *recover'd*] obtained, gained. A word used by the early navigators, as it is in *Tempest*, III. ii. 16, and *Two Gentlemen of Verona*, V. i. 12. Compare Best's *Narrative of Frobisher's Second Voyage* (Payne, ed. 1880, p. 75), 1577: "we passed up into the country about two English miles, and recovered the top of a high hill."

242. *whipster*] a contemptible fellow. The term was used by Gabriel Harvey similarly, in *Pierce's Supererogation* (Grosart, ii. 63), 1593; and in *The*

But why should honour outlive honesty?
Let it go all.

Emil. What did thy song bode, lady?
Hark, canst thou hear me? I will play the swan,
And die in music. [*Singing*] Willow, willow, willow.
Moor, she was chaste; she loved thee, cruel Moor;
So come my soul to bliss, as I speak true;
So speaking as I think, I die, I die. [*She dies.*

Oth. I have another weapon in this chamber;
It is a sword of Spain, the ice-brook's temper.—

244-246. *What . . . willow.*] omitted Q 1. 246. [Singing] Dyce *et seq.*; omitted Qq, Ff, Craig; *Willow . . . willow*] in italics Qq, Ff (*willough* Ff), Steevens, etc. 249. *I die, I die*] Qq; *alas, I die* Ff; [She dies] Qq; omitted Ff; Dies Steevens, Globe, etc. 251. *It is*] Qq, *It was* Ff; *the ice-brook's*] *the Ice brookes* F 1, 2; *the Ice brooks* F 3, 4; *the Isebrookes* Qq; *the Ebro's* Pope, Theobald, Capell.

Passionate Morrice (New Sh. Soc. p. 81, 1877) of a loose girl (1593). Dryden applies it to a "padder" (thief), *Sir Martin Marall*, IV. i., 1667. Grose defines it later, "a sharp, subtle fellow." There are several old terms similarly employed, beginning with "whip." Sometimes they relate to "whipping" off drinks, more often to flogging, either of the human body, or the town-top.

244-249.] Whatever view Shakespeare desires us to take of Emilia, and how we are to apportion the good and the bad in her seemingly incongruous disposition, he certainly intended us to forgive her everything in her dying scene. At line 88, above—at the dreadful words "So, so"—Johnson said: "I am glad that I have ended my revisal of this dreadful scene. It is not to be endured." So true are these words that they need no comment, save that the suffering of sympathy in the reader is practically exhausted by Desdemona's murder, and there is none left for the ensuing horrors. Were there a morsel left, Emilia earns it at last.

245. *play the swan*] Shakespeare refers to this myth several times. See *King John*, V. vii. 21, and *Merchant of Venice*, III. ii. 44. The earliest reference I have noted is in *Gascoyne's Life* (Arber, p. 22), 1577: "The swan in songs doth knoll her passing bell." See also Arber's *English Garner*, vii. 330, for an early reference. The legend is contradicted by Pliny: "Some say that the swans sing lamentably a little before their death, but untruly I suppose: for experience in many hath shewed the contrarie" (Holland's Translation, x. 23). The editors of Clarendon Press edition of *Merchant of Venice* quote it from Ovid, *Heroides*, vii. 1. Steevens and Douce refer it back to Plato. Sir Thomas Brown supposed the idea originated from the belief that Orpheus, after his death, became a swan (*Popular Errors*).

251. *sword of Spain*] either a Toledo or a Bilbao, which were equally famous at this time. Lyly mentions "the Spanish rapier" as early as 1579 (*Euphues*, Arber, p. 152).

251. *ice-brook's temper*] steel tempered in icy-cold water. Steevens

O, here it is. Uncle, I must come forth.
Gra. [*Within*] If thou attempt it, it will cost thee dear:
Thou hast no weapon, and perforce must suffer.
Oth. Look in upon me then, and speak with me,
Or, naked as I am, I will assault thee.

Re-enter GRATIANO.

Gra. What is the matter?
Oth. Behold, I have a weapon;
A better never did itself sustain
Upon a soldier's thigh: I have seen the day
That with this little arm and this good sword
I have made my way through more impediments
Than twenty times your stop: but, O vain boast!
Who can control his fate? 'tis not so now.
Be not afraid, though you do see me weapon'd;
Here is my journey's end, here is my butt
And very sea-mark of my utmost sail.
Do you go back dismay'd? 'tis a lost fear:

255. *with*] Ff, *to* Qq. 262. *your*] *you* Q 1. 264-270. *Be . . . wench!*] omitted Q 1. 266. *And*] Ff; *The* Q 2, 3.

thought a special "brook" was referred to here, and cites classical authorities. He does not, however, mention Pliny, who says (Holland, xxxiv. 14): "Water only which in some places is better, in other worse, hath ennobled many places for the excellent yron that commeth from them, as namely, Bilbilis in Spaine . . . Comus also in Italie . . . Setting aside these two countries, I know not where there be anie bars or gads tempered of fine and pure steele."

263. *Who can control his fate?*] Desdemona's words "It is my wretched fortune" are recalled.

264. *weapon'd*] armed. Malone says this uncommon participle occurs in Sidney's *Arcadia*. But see quotations at "officers of night," I. i. 183, from Contareno's *Venice*. And compare *Hakluyt*, ii. 291 (reprint), 1599: "Some of his gard had smal stanes, & most of them were weaponed with bowes and arrowes."

266. *sea-mark*] beacon, perch, etc. See *Coriolanus*, v. iii. 73. And *Eastward Ho*, iv. 1: "the farthest seeing sea-mark of the world." Captain Smith (*Virginia*, Arber, p. 922) has a pretty little ode to "The Sea-Marke," 1630.

267. *lost*] wasted, useless.

Man but a rush against Othello's breast,
And he retires. Where should Othello go?
Now, how dost thou look now? O ill-starr'd wench!
Pale as thy smock! when we shall meet at compt,
This look of thine will hurl my soul from heaven,
And fiends will snatch at it. Cold, cold, my girl!
Even like thy chastity.
O cursed, cursed slave! Whip me, ye devils,
From the possession of this heavenly sight!
Blow me about in winds! roast me in sulphur!
Wash me in steep-down gulfs of liquid fire!
O Desdemona! Desdemona! dead!
Oh! Oh! Oh!

Enter LODOVICO, MONTANO, CASSIO *carried in a chair, and Officers with* IAGO, *prisoner.*

Lod. Where is this rash and most unfortunate man?

Oth. That's he that was Othello: here I am.

270. *Now, how*] *Now: how* Ff; *How* Q 2, 3. 271. *compt*] *count* Q 1. 275. *cursed, cursed*] Ff, *cursed* Qq; *ye*] Ff, *you* Qq. 278. *steep-down*] hyphen omitted Qq. 279, 280. *O Desdemona! . . . Oh!*] Q 1, 2, Collier (in one line), in two lines Globe, Cambridge; *Oh Desdemon! dead Desdemon: dead. Oh, Oh!* Ff (*Desdemona* F 2, 3) in one line; in two lines, the first as here, the second reading *Dead! Oh! oh! oh!* Steevens, Rann, etc. 280. Enter . . . prisoner] Rowe and Capell (nearly), Malone, Steevens (1793) *et seq.*; Enter Lodouico, Montano, Iago, and officers, Cassio in a Chaire Qq; Iago omitted Q 2, 3; Enter Lodovico, Cassio, Montano, and Iago, with Officers Ff.

268. *rush*] a thing of no force. Compare *As You Like It*, III. v. 22.

269. *should*] denotes destiny, futurity. Compare Greene's *James IV.* (206*a*): "What should I do? ah poor unhappy queen." Used as a cry of extreme misery.

270. *wench*] used affectionately often by Shakespeare. See above, III. iii. 314.

271. *compt*] day of judgment.

276, 277.] Compare this with *Measure for Measure*, III. i. 122:

"To bathe in fiery floods, . . .
To be imprisoned in the viewless winds,
And blown with restless violence round about
The pendent world."

Lod. Where is that viper? bring the villain forth.

Oth. I look down towards his feet: but that's a fable.
If that thou be'st a devil, I cannot kill thee.
[*Wounds Iago.*

Lod. Wrench his sword from him.

Iago. I bleed, sir, but not kill'd.

Oth. I am not sorry neither: I 'ld have thee live;
For, in my sense, 'tis happiness to die.

Lod. O thou Othello, that wert once so good,
Fall'n in the practice of a damned slave,
What shall be said to thee?

Oth. Why, any thing:
An honourable murderer, if you will;
For nought did I in hate, but all in honour.

Lod. This wretch hath part confess'd his villany:
Did you and he consent in Cassio's death?

Oth. Ay.

Cas. Dear general, I never gave you cause.

Oth. I do believe it, and I ask your pardon.

283. *that*] Ff, *this* Q 1. 285. *that*] omitted Q 1. 286. *Wrench*] *Wring* Q 1. 289. *wert*] Qq, *was* Ff. 290. *damned*] Qq, *cursed* Ff. 293. *did I in*] Qq; *I did in* F 1, 2, 3. 297. *never gave*] Ff; *did never give* Qq, Jennens. 298. *your*] Ff; *you* Qq, Globe, Rolfe.

284. *a fable*] The devil's cloven foot became a very common vulgar belief later. Perhaps from stage representations. Ben Jonson and Massinger both refer to it. I find it in Greene's *Looking-Glass for London* (Routledge, p. 138), 1594:

"*Devil.* Thou hast never a shoe fit for me.
Adam. Why, sir, we shoe horned beasts, as well as you. [*Aside*] O good Lord! let me sit down and laugh; hath never a cloven foot; a devil, quoth he! . . .
[*Beats him.*"

The reference to "viper" in the previous line is to another fable, whence vipers were made the types of ingratitude; not the least of Iago's many unpardonable sins. Othello means that since Iago has not cloven feet, the belief is untrue. "Some are so carnallie minded that a spirit is no sooner spoken of, but immediately they thinke of a blacke man with cloven feet, a paire of hornes, a taile, clawes, and eies as broad as a bason," Scot's *Discoverie of Witchcraft* (rept. p. 426), 1584.

289. *so good*] an important testimony to Othello's earlier repute.

Will you, I pray, demand that demi-devil
Why he hath thus ensnared my soul and body?
Iago. Demand me nothing; what you know, you know:
From this time forth I never will speak word.
Lod. What, not to pray?
Gra. Torments will ope your lips.
Oth. Well, thou dost best.
Lod. Sir, you shall understand what hath befall'n,
Which, as I think, you know not. Here is a letter
Found in the pocket of the slain Roderigo,
And here another: the one of them imports
The death of Cassio to be undertook
By Roderigo.
Oth. O villain!
Cas. Most heathenish and most gross!
Lod. Now here's another discontented paper,
Found in his pocket too; and this, it seems,
Roderigo meant to have sent this damned villain;
But that, belike, Iago in the interim
Came in and satisfied him.

299. *I*] omitted Q 1. 309, 310. *undertook By*] *undertooke—by* Qq. 315. *interim*] *nicke* Q 1.

299. *demi-devil*] worse than a devil. Iago is human in form, but he is a bastard, with a devil for one parent. A genuine devil is a higher order of being. So of Caliban, at the end of *The Tempest*: "this demi-devil—For he's a bastard one" (Dowden).

312 *et seq.*] Macmillan quotes Brandes (agreeing with him) that "these remarks of Lodovico are nerveless and feeble and detract from the effect of the scene. This passage is not Shakespeare's and ought to be expunged." Macmillan's objection is that they give information already possessed by the reader and the spectator, and are therefore "suspected." But Othello has asked for information; Iago will not give it; why should he not be satisfied? How otherwise is Cassio to be fully restored to his rightful place in Othello's estimation before all is over? Were these remarks to close the drama, they would appear trivial, but as a circumstantial preliminary, to give one breath for the final deed, they are wholly appropriate.

315. *belike*] probably.

315. *in the interim*] Ben Jonson used this phrase a little earlier, *Cynthia's Revels*, III. i., 1600: "In the interim, you may."

Oth. O the pernicious caitiff!
How came you, Cassio, by that handkerchief
That was my wife's?

Cas. I found it in my chamber:
And he himself confess'd but even now
That there he dropp'd it for a special purpose
Which wrought to his desire.

Oth. O fool! fool! fool!

Cas. There is besides in Roderigo's letter,
How he upbraids Iago, that he made him
Brave me upon the watch; whereon it came
That I was cast: and even but now he spake
After long seeming dead, Iago hurt him,
Iago set him on.

Lod. You must forsake this room, and go with us:
Your power and your command is taken off,
And Cassio rules in Cyprus. For this slave,
If there be any cunning cruelty
That can torment him much and hold him long,
It shall be his. You shall close prisoner rest,
Till that nature of your fault be known
To the Venetian state. Come, bring away.

Oth. Soft you; a word or two before you go.
I have done the state some service, and they know 't.
No more of that. I pray you, in your letters,
When you shall these unlucky deeds relate,
Speak of me as I am; nothing extenuate,

316. *O the*] Qq, *Oh thou* Ff. 317. *that*] *a* Qq. 318. *wife's*] *wifes* Qq, *wives* Ff. 319. *but*] *it* Q 1; *it but* Ff, Q 2, 3. 335. *bring*] Ff, Steevens (1793), Dyce, Cambridge; *bring him* Qq, Globe, Craig. 336. *before you go*] omitted Q 1. 340. *me as I am*] *of them as they are* Q 1, Jennens.

325. *cast*] dismissed. See I. i. 150, and I. i. 31.

Nor set down aught in malice: then must you speak
Of one that loved not wisely but too well;
Of one not easily jealous, but, being wrought,
Perplex'd in the extreme; of one whose hand,
Like the base Indian, threw a pearl away
Richer than all his tribe; of one whose subdued eyes,

341. *then must you*] *then you must* Q 2, 3. 345. *Indian*] Qq, F 2, 3, 4; *Iudean* F 1, Johnson, Steevens; *Judian* Theobald, Globe, Cambridge, etc.

344. *Perplex'd*] This word had a stronger meaning than it now has. In Skeat's *Dictionary* I find it "embarrassed." Cotgrave explains it "at his wit's end." It meant as much as our word "distracted" or "in despair." Compare *Cymbeline*, IV. iii. 9; and the following lines from *Chloris*, by Wm. Smith (Grosart reprint, p. 11), 1596:

"I seeing my love in perplexed plight,
A sturdy bat from of an oke I rest,
And with the ravishour continue fight
Till," etc.,

where the maiden is at her last extremity; and compare Peele, *Edward I.* (ed. 1874, p. 406), 1593: "Ah didst thou know how Mary is perplex'd, Soon woulds thou come to Wales and rid me of this pain; But, O, I die . . . [*Dies*" (in torture).

345. *Indian . . . pearl*] If we are to judge by the space used in notes of commentators, this passage stands fourth in the list of difficult passages in *Othello*. The first Folio reading "Judean" increases the difficulty. The Folio reading is not to be rejected without serious thought. What appears to me most in its favour is that which Halliwell urged, and which Furness believed to be the true explanation. The epithet "base" appears to support "Iudean," which, if correct, notwithstanding that the idea has been ridiculed [by Coleridge], probably refers to Judas Iscariot. And Furness adds, "Is there not, may I be permitted to add, suggestion even in the identity of the two first syllables, *Jud*as and *Jud*ean?" This explanation requires the word "base" to be used in that worst sense, in which I cannot conceive it possible that Othello would use it, even indirectly, of himself. That is an objection. I find no difficulty in the "verse" accent, since if it be laid on Judéan, as we should do, the first foot of the line is Like the bâse |, and scans harmoniously enough. Or it may be pronounced as "Hercūlean," "Epicūrean," etc. But the fact of the word "Judean" being in the Folio text is the strongest argument in its support, and were it not for the superior value attached thereto, no hesitation would be felt in discarding it. My hesitation was finally removed by a passage in Ben Jonson's *Discoveries*, which refers to such a fable as the simile requires. True, it does not contain the word Indian, but it was so universally the custom to connect pearls with Indians, that the one term would inevitably suggest the other. Numerous examples of "Indian" plus "pearl" are assembled in Furness's note, and as many more might be adduced. The passage only shows that there was such a fable, and expels the word "Judean." It is in Ben Jonson's *Explorata, or Discoveries* (first published in 1641), *Periodi*, etc. (415*a*): "Whatsoever loseth the grace and clearness, converts into a riddle: the obscurity is marked, but not the value. That perisheth, and is passed by, like the pearl in the fable." Passages adduced from Habington and

Albeit unused to the melting mood,
Drop tears as fast as the Arabian trees
Their medicinal gum. Set you down this;
And say besides, that in Aleppo once,

348. *Drop*] *Drops* Q 1, F 1. 349. *medicinal*] *medicinall* Qq, *medicinable* Ff.

Howard, Carew and Glapthorne, seem to me not only to refer to Othello's words, but also to announce the fact that they had nothing to add, no fresh data to give, to the "fable." After all "Judean" may be merely a misprint for Indian, obviously a likely one. "India" is actually misprinted Judah in the Quarto of Peele's *Battle of Alcazar*, iii. 1. Nothing less than an apologue, a legend, or an established historical anecdote would satisfy the reading here. Of passages earlier than *Othello*, showing the ignorance of the base Indian in preferring useful to ornamental articles, two may be selected as the best of those in Furness. Collier quoted Drayton, *Legend of Matilda*, 1594 (Spenser Soc. ed. *Poems*, 1888, p. 453): "The wretched Indian spurnes the golden ore." The other was given by "H. K." in Notes and Queries from Nashe's *Pierce Pennilesse*, 1593: "like the Indians that have store of gold and precious stones and yet are ignorant of their value." Macmillan's two apposite quotations (of late date) were previously cited by Boswell. For the barter of pearls by Indians, see *Pliny*, xxxiv. ch. 17. The fable must deal with a blunder or an accident to be fully acceptable. This is a strong argument against the above interpretation of the "Judean" reading, since Othello is the Indian, and the treachery belongs to Iago. An example may be quoted, though unfortunately of a Tartarian, not of an Indian: "In the storie of Pachymerius the Greeke . . . I remember he telleth to the same purpose of one Nogas a Tartarian captaine . . . who refused a present of Pearle and other iewels sent unto him from Michael Palæologus: asking withall for what use they served, and whether they were good to keepe away sicknesse, death, or other misfortune of this life, or no," Giles Fletcher, *Russe Common Wealth*, 1588 (Hakluyt, i. p. 553, reprint 1809), 1599.

348, 349.] The metaphor here seems to be from Holland's *Plinie*, with some modifications (xii. ch. 14, 15). In ch. 15, speaking of "Myrrhe and the trees that yield it," we are told they are found "in many quarters of Arabia . . . they sweate out of themselves a certaine liquor called stacte, which is very good Myrrhe." But the words of Othello come nearest to the account of the liquor called Opobalsamum "that goeth beyond all others" from Jewry. "This feat [of incision] being wrought, there issueth out of the wound a certaine juice or liquor, which they call opobalsamum . . . it commeth forth by small drops: and as it thus weepeth, the teares ought to be received in wooll." A little lower we are told that "it entreth into many medicinable confections." In the same chapter is an account of the "gums" called Storax, Galbanum, and Sagapenum. The first of these is that called "Maujoin" in Cotgrave; "the Arabian gum called Benine."

349. *medicinal*] Elsewhere in Shakespeare, except in *Winter's Tale*, II. iii. 37, the word is "medicinable," as the Folio reads in the present instance. The form "medicinable" is frequent in Holland's *Plinie*. Cotgrave gives both forms, both in French and English, and distinguishes between the separate words as active and passive; *i.e.* "healing, curing," and "healable, curable." No such distinction occurs in Shakespeare.

350. *Aleppo*] The Venetians had a monopoly, practically, of trade in

Where a malignant and a turban'd Turk
Beat a Venetian and traduced the state,
I took by the throat the circumcised dog
And smote him, thus. [*Stabs himself.*

Lod. O bloody period!

Gra. All that is spoke is marr'd.

Oth. I kiss'd thee ere I kill'd thee: no way but this,
[*Falling upon Desdemona.*
Killing myself, to die upon a kiss. [*Dies.*

Cas. This did I fear, but thought he had no weapon;
For he was great of heart.

Lod. [*To Iago*] O Spartan dog,
More fell than anguish, hunger, or the sea!
Look on the tragic loading of this bed;

354. [Stabs himself] He stabs himselfe Qq, omitted Ff. 355. *that is*] Ff, Malone, Staunton; *that's* Qq, etc. 356. [Falling . . .] Johnson, Steevens, etc., Craig; Throwing himself by his Wife Capell; omitted Globe, Cambridge. 357. [Dies.] Dyes Ff; He dies. Qq; Dies Steevens, etc.; Falls on the bed, and dies Globe, Cambridge. 361. *loading*] Ff, *lodging* Qq.

Aleppo with the Turks and Armenians, to the great annoyance of London merchants. "There is a city in Syria named Aleppo, wherein continually are many Venetians dwelling, besides others that come yeerely," Hakluyt's *Voyages*, i. 402 (reprint 1809), 1598. And see again pp. 441, 442. In Sir Antony Sherley's *Travels* (p. 32, ed. 1825), 1599, he says: "they have a law in Turkey, that if a Christian do strike a Turk, he must either turn Turk or lose his right arm."

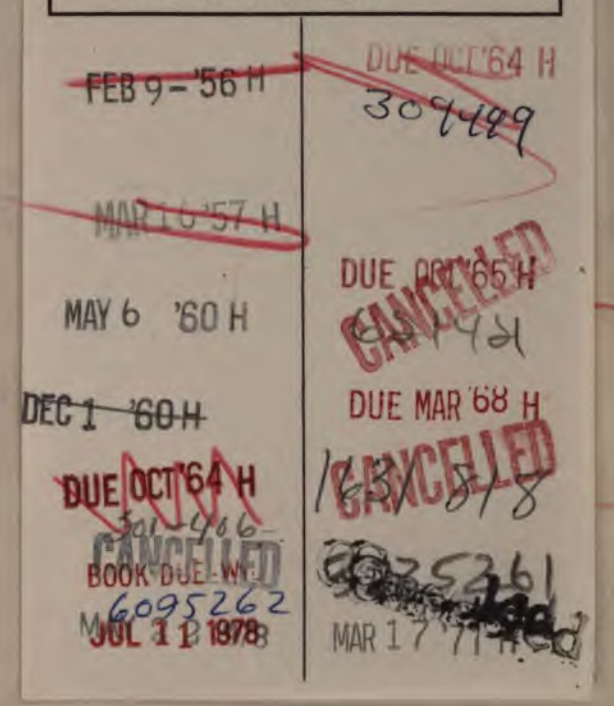
356, 357.] Steevens quotes from Marlowe's *Tamburlaine*, Pt. II., 1590:

"Yet let me kiss my lord before I dye,
And let me dye with kissing of my lord."

359. *Spartan dog*] The hounds of Sparta held a high place in poetry from classical times. They are mentioned in *Midsummer Night's Dream*, IV. i. 113, where, in the notes of Clarendon Press edition, references are given to Sophocles, Virgil, Ovid, etc. The classical references relate to swiftness and quickness of scent. Ben Jonson refers to them as bloodhounds in *Every Man Out*, IV. iv. 115*a*: "There's a fellow now looks like one of the patricians of Sparta . . . a good bloodhound, a close-mouthed dog." Day speaks of them as bloodthirsty in his *Ile of Gulls*: "the fleshing of a couple of Spartan hounds in the wasting bloud of the spent deere." Jonson speaks of them again in his *Satyr*, 1603. Some commentators find a reference here to the Spartan virtue of fortitude and silence under suffering. At the present juncture reference to Iago in any sort of admiration seems unlikely. It is easier to regard Iago as the close-mouthed bloodhound who "fleshed himself in the wasting blood of the spent stag, Othello."

This is thy work: the object poisons sight;
Let it be hid. Gratiano, keep the house,
And seize upon the fortunes of the Moor,
For they succeed on you. To you, lord governor,
Remains the censure of this hellish villain,
The time, the place, the torture: O, enforce it!
Myself will straight aboard, and to the state
This heavy act with heavy heart relate. [*Exeunt.*

365. *on you*] Ff; *to you* Qq, Rowe, Steevens.


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